

THE LITERARY GAZETTE

Journal of the Belles Lettres, Science, and Art.

No. 1945.

LONDON, SATURDAY, APRIL 29, 1854.

Price Fourpence.
Stamped Edition, Fivepence.

GEOLOGY.—KING'S COLLEGE, London.
—Professor TENNANT, F.G.S., will give a Course of Twelve Lectures on PRACTICAL GEOLOGY, having especial reference to the important applications of the science to ENGINEERING, MINING, ARCHITECTURE, and AGRICULTURE.
The Lectures will commence on WEDNESDAY Morning, May 3, at Nine o'clock. They will be continued on each succeeding Friday and Wednesday, at the same hour.
R. W. JELF, D.D., Principal.

GUY'S.—The Summer Session commences on
Monday next, the 1st of May.—Gentlemen desirous of becoming Students must produce satisfactory testimony as to their education and conduct. They are required to pay 40s. for the first year, 4s. for the second year, and 10s. for every succeeding year of attendance. One payment of 100s. entitles a Student to a perpetual Ticket. Clinical Clerks, Dressers, Ward Clerks, Dresser Reporters, Obstetric Residents, and Dressers in the Eye Ward, are selected according to merit from those Students who have attended a second year. Mr. Stocker, Apothecary to Guy's Hospital, will enter Students, and give any further information required.
April 24, 1854.

LECTURES TO WORKING MEN, being the
Third and Last of these Courses for the Present Session, at the Museum of Practical Geology, Jernyn Street. The Course of six Lectures on METALS, by John Percy, M.D., F.R.S., will be commenced on Monday, May 8th, at Eight o'clock P.M. Tickets may be obtained, by working men only, on Monday, May 8th, and following days, from Ten to Five, on payment of a registration fee of Sixpence.

THE EXHIBITION OF THE ROYAL
ACADEMY OF ARTS will OPEN on MONDAY next, the 1st of May, at Twelve o'clock. Admission, One Shilling. Catalogue, One Shilling.
JOHN PRESCOTT KNIGHT, R.A., Sec.

EXHIBITION OF THE SOCIETY OF
BRITISH ARTISTS. Incorporated by Royal Charter. The Thirty-third Annual Exhibition of this Society is NOW OPEN from 9 A.M. until dusk. Admission, 1s.
Suffolk Street, Pall Mall East. ALFRED CLINT, Hon. Sec.

SOCIETY OF PAINTERS IN WATER
COLOURS.—The Fifth Annual Exhibition is now Open at their Gallery, 5, Pall Mall East.—Admission, 1s. Catalogue 6d.
JOSEPH J. JENKINS, Secretary.

EDUCATIONAL EXHIBITION.—The
Exhibition will OPEN, at St. Martin's Hall, in JUNE. Parties intending to exhibit should apply forthwith for space and particulars to the Secretary of the Society of Arts, Adelphi, London.
By order, P. LE NEVE FOSTER, M.A., Secretary.
Society's House, John Street, Adelphi, April 24, 1854.

PHOTOGRAPHIC SOCIETY.—The Next
Meeting of this SOCIETY will be held at the Rooms of the Society of Arts, John Street, Adelphi, on Thursday evening next, when papers "On the Positive Collodion Process," and "On the Preparation of an Albumenized Paper for Positive," will be read. The Chair will be taken at Eight o'clock precisely.

ATTRACTION NOVELTIES.
ROYAL POLYTECHNIC INSTITUTION.—
PATRON—H.R.H. PRINCE ALBERT.

The Seat of War, showing the principal places on the Danube, Kalafat, Widin, Giurgiu, Sebastopol, the entrance to the Black Sea, Battle of Sinope, and Destruction of the Turkish Fleet, and other scenes (kinly supplied by the Proprietors of the "Illustrated London News") exhibited in a New Series of Dissolving Views.
Lectures by J. H. Pepper, Esq., on the Chemistry of our Daily Bread, in special relation to that made by the New Process at the Marylebone Workhouse, daily at two o'clock; and in the evenings on the Manufacture and Decoration of Paper.
Lecture by Dr. Bachoffner on Electricity and the Electric Light. Exhibition of Trestrall's Method of Raising Sunken Vessels, &c., &c.
Open Mornings and Evenings. Admission, 1s.; Schools, and Children under Ten years of age, Half-price.

COLOGNE CHORAL UNION.—DER KOL-
NER MANNER. ESANG. VEREIN.—HANOVER SQUARE ROOMS. MR. MITCHELL respectfully announces that the above distinguished Society will give a Second Series of SIX MORNING CONCERTS at the Hanover Square Rooms, which are fixed to take place on the following days—Monday, May 8; Wednesday, May 10; Friday, May 12; Monday, May 15; Wednesday, May 17; and Friday, May 19. Director, Herr FRANZ WIEBE. The Répertoire of the Society now comprises more than Two Hundred and Twenty Morceaux; many of them entirely new, past Three, and terminating about Five o'clock. The only EVENING CONCERTS which can be given during the short Engagement of this Distinguished Society, will take place on Saturday Evening, May 13, and Saturday Evening, May 20; commencing at Half-past Eight o'clock.
Tickets of Admission—Reserved Seats for the Six Concerts, Two Guineas; ditto, Single Tickets, 10s. 6d.; Admission to the B-day of the Room, Five Shillings, which may be had at Mr. MITCHELL'S Royal Library, 33, Old Bond Street.

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THE CAMDEN SOCIETY, for the Publication
of EARLY HISTORICAL and LITERARY REMAINS.
THE ANNUAL GENERAL MEETING will be held at the Freemasons' Tavern, Great Queen Street, Lincoln's-Inn-Fields, on TUESDAY, May 2nd, at Four o'clock.
LORD BRAYBROOKE, the President, in the Chair.
WILLIAM J. THOMAS, Secretary.

The following are the Publications of the Society which have been issued during the past year:—
I. PROMPTORIUM PARVULORUM: Tom. II. Edited by ALBERT WAY, Esq., M.A., F.S.A.

II. REGULE INCLUSARUM: The Ancien Rewle: A Treatise on the Rules and Duties of Monastic Life, in the Anglo-Saxon Dialect of the 13th Century. Edited by the Rev. JAMES MORRISON, B.D., Prebendary of Lincoln.

III. LETTERS OF THE LADY BRILLIANA HARLEY: 1615–1643. Edited by the Rev. T. T. LEWIS, M.A.

IV. THE HOUSEHOLD ROLL OF RICHARD SWINFIELD, Bishop of Hereford, 15 Edw. I. Vol. I. Edited by the Rev. JOHN WEBB, M.A., F.S.A.

The Subscription to the Society is £1 per annum, which becomes due on the 1st of May.

Communications from Gentlemen desirous of becoming Members may be addressed to the Secretary, or to Messrs. NICHOLS, No. 25, Parliament Street, Westminster, by whom the Subscriptions are received.

HORTICULTURAL SOCIETY OF LONDON.
—NOTICE IS HEREBY GIVEN, that the FIRST EXHIBITION OF FLOWERS and FRUIT, in the SOCIETY'S GARDEN, will take place on Saturday, May 13, at Two P.M. Tickets, price 2s. each, can be procured at this OFFICE, upon presenting the order of a Fellow or on the day of the meeting, at Turnham Green, price 7s. 6d. each.

PRIVILEGE OF FELLOWS.—Each Fellow of the Society has free personal admission to these Exhibitions without a Ticket. A Fellow may also personally introduce a friend with an Admission Ticket at half-past Twelve, at Gate No. 4, in the Duke of Devonshire's Road; or, if unable to attend personally, the privilege may be transferred to a brother, sister, son, daughter, father, mother, or wife, residing in the Fellow's house, provided the person to whom the transfer is made be furnished with a Ticket signed by the Fellow.
J. L. G. Chairman.
1, Regent Street, London.

NEOPHYTE WRITERS' SOCIETY.
—Students in Literary Art are invited to join this Association. It differs from "Local and Mutual Improvement Societies" in that it is not local but national; and 2. in that the papers are not written for oral delivery and immediate oral criticism, but for private personal and deliberate written reviews. Other radical differences obtain, but from these two alone result many very obvious advantages of a National Society of Young Writers over a local association, especially so when (as is the case) the sections of the former are not absolutely formed according to locality; nor are a Member's Essays restricted to the perusal and criticism of his section alone. It may be mentioned, besides, as a fact, that Fellowship in the Society, in consequence of fraternal advice and criticism, has proved an antidote to those much-feared tendencies of our young literati to "rush prematurely into print." From Ovid the Society borrows the motto—"Parce, puer, stimulis, et fortius, utere iocis."
Candidates for Fellowship must forward to the Chairman either testimonials of literary capability, or trial papers in verse or prose, from which the Ordinary Council will decide as to qualification.
H. L. G. Chairman.
Address, Mr. R. L. GERRIE, Ruthfrieston, near Aberdeen, who can furnish Prospectuses.

MINERALOGY AND GEOLOGY.—Elementary
Collections, which will greatly facilitate the study of these interesting branches of science, can be had at 2s. 5d., 10s., 20s., 100 guineas each, of J. Tennant, Mineralogist to Her Majesty, 149, Strand, London.
Mr. Tennant is Agent for the sale of Sopwith's Geological Models, which can be had in Sets, from £2 to £5 each; also for M. Barrande's Système Silurien du Centre de la Bohême, Vol. I., just published, containing 1000 pages. Map and fifty-two plates. Royal 4to. Two Parts. Cloth boards. Prague. 1853. Price 2s. Contents.—Introduction Historique and Esquisse Géologique. The remainder is devoted to general Studies on the Trilobites, particularly of Bohemia. The Second and Third Volumes are in a forward state for publication.

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N.B.—The whole of these Books have been recently purchased at various sales in London and in the provinces, including some from the Continent, and none have ever appeared in any of Lilly's former catalogues.

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LONDON, SATURDAY, APRIL 29, 1854.

REVIEWS.

Treasures of Art in Great Britain; being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated Manuscripts, &c. By Dr. Waagen, Director of the Royal Gallery of Pictures, Berlin. 3 vols. Murray.

OUR first impression, on rising from the perusal of these—to English hearts—intensely interesting volumes, is one of gratitude to the intelligent foreigner who has come to tell us of our abundant art-treasures. There is no country in Europe in which the collections of its national museum and of its connoisseurs, though readily accessible, are so little known to the public; and none in which the educational yearnings of the people render such books so necessitous and welcome. We have a great museum, but its treasures lie for the most part sepulchred in drawers and presses; we have a great public library, but there is no published catalogue of its contents; we have treasures in science not less than treasures in art, but no lecturers to demonstrate their history and uses; and no Englishman has yet had the zeal and industry to undertake what has been here accomplished in the space of fifteen months by the Director of the Royal Gallery of Berlin. Our public institutions are too much cumbered, we fear, with antiquated systems of government and old-fashioned officials. Proficiency is not adequately considered, nor is talent sufficiently encouraged. Our cabinets are charged with such treasures in art and in science as money and the love of possession can secure, but the spirit of research and industry, and in many instances even competency, is wanting to make them studied and appreciated. In 1835, the Director of the Berlin Gallery visited this country, and a translation of the account which he gave to his countrymen of our art-collections, entitled 'Art and Artists in England,' described so much about them not generally known that it met with a ready and welcome reception. In 1850 and '51 Dr. Waagen paid further visits to this country, and very much enlarged his acquaintance with the collections of Paintings, Drawings, Sculptures, and Illuminated Manuscripts in Britain; he then viewed them with a more experienced eye and a ripper judgment, and the results of this investigation are here collected into a valuable series of descriptive letters, adorned with generous criticisms, which should improve the taste of the English people, for whom it is especially written, and create a better feeling for art among them. Dr. Waagen is well acquainted, too, through the medium of German translations, with our novelists and poets, and he brings his knowledge of our literature pleasantly to bear in his critical and historical remarks. "The taste for collecting works of art in England," says Dr. Waagen, "originated with the court:—

"King Henry VIII., a friend of the fine arts, and a great patron of Holbein, was the first who formed a collection of pictures. It was, however, of moderate extent, since, including miniatures, it contained no more than 150 works. The glory of first forming a gallery of paintings on a large scale belongs to King Charles I., who lived a century later. As this prince united an extraordinary love for works of art with the most refined taste, and spared neither pains nor expense, he succeeded in forming a collection of paintings, which was not only the richest of that age in masterpieces of the

time of Raphael, but is perhaps scarcely to be equalled even in our days. The king began to collect before he ascended the throne. After the death of his elder brother, Prince Henry, who was likewise a lover of the arts, the gallery was increased by the addition of his cabinet. But the chief portion consisted of the collection of the Dukes of Mantua, purchased through the Duke of Buckingham, most probably of Duke Charles I., in the year 1629. He is said to have paid 80,000*l.* for it—a very large sum in those days. That collection was, however, one of the first in Italy; the family of Gonzaga at Mantua, who reigned till 1627, having been 150 years in forming it; and this family was second only in patronage of the arts to that of the Medici. In the fifteenth century they attracted the great Andrea Mantegna to their court, and in the sixteenth Raphael's greatest scholar, Giulio Romano. In this collection there were then, besides several other pictures by the first-named master, his celebrated *Triumphal Procession of Julius Caesar*, and by Giulio Romano a number of capital easel-pictures. Raphael probably painted for the Gonzagas the famous *Holy Family*, now known in the Escorial by the name of the *Pearl*; Correggio painted his *Education of Cupid*, now in the English National Gallery, and two allegorical pictures; Titian, among many others, the celebrated *Entombment*, now in the Louvre, and the twelve first *Cæsars*. All these and admirable works by other masters were purchased for England. The king obtained also, through the intervention of Rubens, the seven celebrated cartoons by Raphael. Three-and-twenty fine pictures of the Italian school were purchased of one Frosley. Lastly, foreign sovereigns and his own subjects vied with each other in adding to the collection by most valuable presents. On his visit to Madrid when Prince of Wales, King Philip IV. of Spain gave him the famous picture by Titian, called after the palace where it had so long been kept, the *Venus del Pardo*. The subject is properly Jupiter and Antiope, in one of the grandest and finest landscapes by Titian with which we are acquainted. It is now in the Louvre. Louis XIII., King of France, presented him by his ambassador, M. de Lyncourt, with a *St. John the Baptist*, a highly-finished picture, by Leonardo da Vinci, now likewise an ornament of the Louvre. Among the many Englishmen who presented the king with pictures, those who above all distinguished themselves were Thomas Howard, Earl of Arundel, the Lord Marshal,—the Earl of Pembroke, Lord High Chamberlain,—the Earl of Suffolk, Lord Hamilton, and Lord Abbot Montague.

"Though the king preferred the great Italian masters, he duly appreciated the principal painters of the German and Flemish schools. Of the earlier masters of the fifteenth and sixteenth centuries he possessed works by Gerard van Harlem, Holbein, Albert Durer, George Pens, Lucas Cranach, Lucas Van Leyden, and Antonio More. He endeavoured to induce Rubens, the greatest painter of his time, to settle in England; and failing in this, he loaded him with marks of favour, and not only engaged him to paint the ceiling of the banqueting-room in the palace of Whitehall, built by Inigo Jones, but also purchased some of his best easel-pictures. On the other hand, he was so fortunate as to attach entirely to his service the most distinguished of the scholars of Rubens, Vandyck; and the number of masterly pictures which this painter executed for him, from the year 1632 to his death in 1642, was very considerable."

The downfall of Charles the First was a great blow to the advancement of art, and the riches which he had too recklessly amassed were as recklessly dispersed by the Puritans:

"The example set by the king and the first men in the kingdom, amongst the nobility and other wealthy individuals, could not fail to find imitators; so that the English were then in a fair way of acquiring an elevated and pure taste in the fine arts, by the more general diffusion of works of the finest periods. The political events, however, which led to the death of Charles I. and the Pro-

tection of Cromwell, put an end for a considerable time to this fair prospect. For in July, 1650, it was resolved by the Parliament to sell by public auction all the pictures and statues, valued at 49,903*l.* 2*s.* 6*d.*, with the rest of the king's private property. The sale took place in that year and in the year 1653, and attracted vast numbers of agents from foreign princes, and amateurs from all part of Europe. The principal purchasers were,—1. The Spanish ambassador, Don Alonzo de Cardenas. He purchased so many paintings, and other valuable articles, that eighteen mules were required to convey them from Cornua to Madrid. Among the pictures was the large *Holy Family*, by Raphael, from the Mantua collection. Philip IV. is said to have exclaimed on seeing it, 'That is my pearl!' hence the name by which this picture has since been known to the lovers of the arts.—2. M. Jabach, the banker, a native of Cologne, settled at Paris, who afterwards sold his valuable collection to Louis XIV., purchased many of the most capital pictures, among which were, by Correggio, *Jupiter and Antiope*, and two allegorical designs; by Titian, the *Entombment*, and *Christ with the Disciples at Emmaus*, all of which are now among the chief ornaments of the Louvre. Those allegorical designs are also in the rich and excellent collection of cartoons and drawings in the Louvre, which has been unhappily withdrawn from the eye of the public for several years past.—3. The Archduke Leopold William, at that time Governor of the Austrian Netherlands. He expended a large sum in the purchase of some excellent pictures, particularly of the Venetian school. On his accession to the Imperial throne in 1658, these, with his whole rich collection, were transferred to Vienna, and are now in the Imperial gallery in the Belvedere palace.—4. Mr. Keynst, an eminent Dutch connoisseur of those days. He purchased several fine pictures, which he had engraved in the work on his collection.—5. Christina, Queen of Sweden. She purchased chiefly the most valuable jewels and medals, and likewise some pictures at high prices.—6. Cardinal Mazarin. He bought especially works of sculpture, and rich embroidery, tapestry, and carpets, to adorn his palace at Paris. Lastly, Sir Balthasar Gerbier, and the painters De Critz, Wright, Baptist, Leemput, were eager purchasers. The sum paid for the whole was 118,080*l.* 10*s.* 2*d.* Thus the greater part of the noble works of art which King Charles I. had collected, were scattered over all Europe. The celebrated seven Cartoons by Raphael were purchased by Cromwell's order for the nation, for 300*l.* Many other purchases were made by Englishmen, and thus at least retained in the country. In the annexed catalogue of the principal pictures in the collection of Charles I., I have, as far as I was able, stated their origin, and the places where they now are.

"The collections of the Earl of Arundel and the Duke of Buckingham also experienced a similar lamentable fate. That of the last-mentioned nobleman was removed by his son to Antwerp during his banishment, and there sold by auction, to obtain means of subsistence. On this occasion the catalogue was made from which I have extracted the particulars above given. There, too, the Archduke Leopold William was a liberal purchaser, and obtained the fine picture by Titian, the *Ecce Homo*, which is now in the Belvedere gallery.

"When the Earl of Arundel left England, in 1642, it is said that he took his collection with him; but this is probably to be understood only of his cabinet pictures and engraved gems. Most of his pictures by Holbein, of which the engravings by Hollar give us an idea, are lost. The greater portion of Albert Durer's drawings were destroyed by the populace in the civil wars, or perished in the great fire of London. Only a series of eighty-seven portraits by Holbein, which the Lord Chamberlain the Earl of Pembroke had exchanged with King Charles I. for a picture by Raphael, representing St. George, which he afterwards gave to the Earl of Arundel, are at present in the Royal collection of drawings. They are known to the public by Bartolozzi's engravings in Chamberlaine's work. His eldest son, the Duke of Norfolk, presented the

marbles with inscriptions to the University of Oxford, where they have become celebrated throughout the learned world, under the name of 'Marmora Oxoniensia.' Of the statues in Arundel House, which were confiscated during Cromwell's usurpation, several were purchased by the Spanish Ambassador, Don Alonzo de Cardenas. What remained were sold in 1678, when streets were built on the site of Arundel House and gardens; and the most important articles in the house were purchased by the Earl of Pembroke for his collection in his country seat at Wilton, where they still are. Those in the garden were bought by Lord Lemster, father of the first Earl of Pomfret, for his country seat, Easton-Neston. But in 1755 these also were presented to the University of Oxford by the Countess of Pomfret.

"The joyless spirit of the Puritans, hostile to all art and poetry, which prevailed in England, was not favourable to the collecting of works of art, and if the succeeding Kings, Charles II. and James II., took some pleasure in such works, they did not possess their father's refined taste. The endeavours of the first, however, to recover the dispersed pictures of the collection of Charles I. merits the most honourable commendation."

Collections began to be made with new vigour by the nobility and gentry in different parts of the country, but an irreparable loss was sustained by the destruction by fire of Whitehall in 1697. Of the three pictures in the Royal Collection by Leonardo da Vinci, three by Raphael, twelve by Giulio Romano, eighteen by Giorgione, eighteen by Titian, six by Palma Vecchio, six by Correggio, seven by Parmegianino, twenty-seven by Holbein, four by Rubens, thirteen by Vandyck, and fourteen by Van de Velde, the greater portion were destroyed. We have not space to follow Dr. Waagen further in his history of art collections in Britain, but must quote his remarks on the advancement of art among the English people generally during the last few years:—

"In the warm interest I feel for the advance of the cause of art in England, I have been the more delighted to observe the progress it has made during the sixteen years which have elapsed since my first visit. Not only do I remark a great increase of feeling for works of art, both of the old and modern schools, but also an incomparably greater Catholicism of taste, and a growing conviction of the high importance of the arts, no less as a means of moral culture than as the assistants in various branches of manufacture. The truth of what I state has been brought before me in very various ways. Above all, the Government, both by what it has done for the advance of already existing institutions, and for the foundation of new ones, has proved that it acknowledges the duty incumbent upon it. Thus the treasures of art belonging to the British Museum have been increased in a really magnificent spirit. By the acquisition of the Assyrian and Lycian sculptures the collection of large works of sculpture has become the first in the world. While, in 1835, as regards the department of antiquities, vases, and coins, the British Museum stood far behind the Continental Museums, it has now, by a series of fortunate acquisitions, been advanced to a level with them. The purchases of manuscripts with miniatures, of the middle ages, of various countries and schools, have been so important that this department of the library may now fairly compete with collections of the same kind in the Vatican, in Vienna, and Munich, and is only surpassed by that in the Bibliothèque Impériale at Paris. The collection of engravings also, formerly but poor, has been so enriched by judicious purchases, that in rare specimens of all the schools of the fifteenth century, and in the etchings of the Dutch masters of the 17th and 18th centuries, it need not fear comparison with the first collections of this kind in Paris, Vienna, Dresden, Berlin, and Munich. In point of drawings by the old masters, however, though

possessing single examples of great distinction, the British Museum is still far in arrears, which is the more to be lamented, since the sale of such collections as that of Sir Thomas Lawrence and of the King of the Netherlands are never likely to recur.

"The National Gallery has been far less the object of the attention of Government than the British Museum. Nevertheless the mere indiscriminate purchase of pictures has ceased, and it has been enriched by the addition of specimens, partly by the great masters of the most developed forms of art—by Raphael, Rubens, Rembrandt, Velasquez, and Murillo—and partly by works of the 15th century—the period of the formation of the schools of art—by Francia, Perugino, Giovanni Bellini, and Jan van Eyck. It is true that opportunities have also here been neglected for the acquisition of such treasures as would have rendered the Gallery more consistent with the wealth and greatness of the English nation—such as the sale of the Fesch Gallery, and that of the King of the Netherlands,—and neglected never to be recovered. But while writing this I rejoice to hear that the high national importance of a public gallery of pictures has been more fully recognised both by the nation and the Government, and that a proposition on the part of the Royal Commissioners to devote a considerable portion of the surplus fund of the Great Exhibition to the purchase of land for the erection of a building fitted for a National Gallery has been met by Parliament in a spirit of equal liberality.

"It is also very satisfactory to know that Government now recognises the fact, that but little is gained to a people in the acquisition even of the greatest treasures of art unless teachers be also provided who are qualified to instruct both learned and simple in the real appreciation of them. This object has been admirably effected in the British Museum by the appointment of such individuals as Messrs. Birch, Burgon, Newton, Vaux, and Frank in the department of sculpture, antiquities, vases, coins, &c.; by that of Sir Frederick Madden, and of Messrs. Holmes and Bond, in the department of the illuminated manuscripts; and of Mr. Carpenter in that of prints and drawings.

"Nor, in the interest and knowledge thus cultivated for the art of by-gone days has that of the present time been overlooked. Architecture itself in its grandest form has been magnificently encouraged by the erection of the New Houses of Parliament under the auspices of one so gifted as Sir Charles Barry; while the formation of the Commission of the Fine Arts for the embellishment of the interior of the building, under the immediate superintendence of H. R. H. Prince Albert, has promoted the highest monumental forms of art, both in sculpture and painting, and called forth the exertions of the most eminent native talent. Here, again, the Government has done its best in the appointment of a painter of such varied acquirements as Sir Charles Eastlake as Secretary to the Commission. Further, an important step has been taken for the encouragement of art as connected with industry, by the institution of Schools of Design, all of which has taken place since 1835."

Dr. Waagen's attention being first drawn to the collections in the British Museum, his first volume is occupied chiefly with the treasures there deposited. His enthusiasm for the Elgin Marbles is unbounded, and confirms in glowing colours the opinions now shared by all the world, for which poor Haydon was set down by the then Royal Academy for a goose and a madman. The Elgin Marbles, it will be remembered, lay neglected for six years in the courtyard of Burlington House before their value was officially discovered:—

"By the exhibition of these sculptures in London, and by the distribution of plaster casts of them over Europe, all friends of the arts had, for the first time, the opportunity of making themselves acquainted, by actual inspection, with works which may be indisputably assumed to have been executed partly by the greatest of the Greek sculptors, Phi-

dias himself, and partly according to his designs and under his directions. The most celebrated antiquaries and artists in Europe, Visconti, Canova, vied with each other in their enthusiastic admiration of the perfection of these sculptures, which very few of the antiques previously known approach in excellence. In my opinion these works are as far superior to all the antique sculptures before discovered, with very few exceptions, as the works of Homer to the later Greek and Roman poems. The acquisition of them by civilized Europe is, therefore, of as much importance, with respect to the fine arts of antiquity, as it would be with respect to ancient poetry, if the works of Homer had been lost, and considerable fragments of them only found in later days in the library of some Greek monastery."

From the Elgin Marbles Dr. Waagen's attention was drawn with impressive solemnity to the Gallery of Egyptian Antiquities. "When I stood," says the Director, "between the two lines in which the principal colossal monuments are ranged in the lofty hall, which is lighted on both sides, I felt in full force that elevated and solemn impression which these gigantic objects inspire, and vividly realised the powerful influence a whole world of such works must have exercised on the minds of the ancient Egyptians." And again, amid the Townley Marbles,—"A number of Greek busts, partly of gods, partly portraits, are highly interesting. You feel yourself among them in the most excellent society, with goodness and benevolence, refinement and beauty, loftiness of mind and calm genuine enthusiasm alternately attracting your attention." But we must pass on to the department of Illuminated Manuscripts, which Dr. Waagen seems to have made his especial study, from the circumstance of their supplying the only means of tracing the historical development of English painting from the ninth to the sixteenth century. The Byzantine, Carolingian, French, Netherlandish, Anglo-Saxon, Irish, English, German, Italian, and Spanish manuscripts, are all described in turn, and present matter of great and varied interest. A Psalter of the Byzantine collection is thus described:—

"A Psalter (Egerton, No. 1139), octavo, in a beautiful minuscule letter, one column, with superscriptions and initials in gold. This is a work of the highest order, and in so far unique as combining the most admirable Byzantine art with Western art of equal excellence. This was purchased in 1845 from Messrs. Payne and Foss, having been formerly in the great Chartreuse at Grenoble, and thence passed into the possession of Dr. Comenot of Lyons. From the circumstance of the death of Baldwin II., King of Jerusalem, and that of his Queen, Emorfas—events which occurred on the 2nd of August, and 1st of October, 1131—being mentioned in the calendar, as well as from the contents of some prayers, it appears probable that this MS. was originally executed for Melisenda, the eldest daughter of that couple, wife of Fulques Count of Anjou, who followed her father to Jerusalem in 1131, and died 1144. In corroboration of this, we find the cross from the arms of the King of Jerusalem worked on the back of the volume. The ivory covers containing this work are the most beautiful specimen I know of alto-relievo work in the romanesque style of the twelfth century. In the centre of the upper side are six elegantly enframed circles, containing David killing the lion and the bear—anoined by Samuel—overcoming Goliath, whose shield is like that in the tapestry at Bayeux—receiving the sword from Abimelech—as a penitent before the Almighty—and, finally, accompanied by the four strong men, playing the Psalter. In the spandrels of these circles are seven Virtues subduing seven Vices: Fides conquering Idolatria; Humilitas, Superbia; Fortitudo, strange to say, Avaritia; Concordia,

Discordia; Sobrietas, Luxuria; Pudicitia, Libido; and Patientia, Ira. In the four corners are Bonitas, Benignitas, Beatitude, and Leticia (*sic*); in the centre, between the two last, Largitas. All the names of the beings represented, and even of the animals, are incised and filled with vermilion; all the eyes and stars are expressed with little black stones. The border is decorated with the richest design in the Romanesque taste, with fishes, doves, and grapes, introduced, doubtless, with some symbolical intention, and set with numerous turquoises and garnets. The lower side, which is similarly ornamented and subdivided, contains the six works of mercy in the six circles, each of which is performed by a king, in the richly jewelled costume of the Greek emperor, indicating, probably, King Fulco of Jerusalem. In the angles, well arranged as regards the space they occupy, are two animals torn by panthers, with peacocks, doves, and other birds introduced. The short and broad proportions, full faces of a clumsy round type, with short nose, eyes far apart, and a straight horizontal line for the mouth, the antique forms of the drapery, as in Romanesque sculptures,—these characteristics, together with the Latin inscriptions, indicate a Western artist, whose name may perhaps be intended by the word 'Herodius,' on the lower side. The motives are true, though all attempt at forcible action is lame, and the execution highly careful. In the connexion of the circles it is evident that the ancient dyptichs have directly or indirectly supplied the patterns. The architectonic style of the borders is of singular delicacy.

"The numerous pictures which illustrate this MS. from beginning to end are executed upon gold grounds by a Byzantine artist of great ability for his period. For those who have not the opportunity of becoming acquainted with the Byzantine conception of the chief subjects of the New Testament in other original forms, this MS. supplies the best substitute; and even those who, like myself, have seen numerous specimens of Byzantine miniatures, will find some entirely new motives in this work. The Annunciation is followed by the Nativity, and this, again, as in most Byzantine works, by the Annunciation to the Shepherds. In the Adoration of the Kings the figure of an angel, who is bidding them kneel, is new to me; also in the next picture, the king departing on horseback, with an angel conducting him. In the Presentation in the Temple the aged Anna is holding up her right hand in benediction, according to the Greek rite, with a broad scroll in her left hand containing the Greek words she is speaking. The keel-shaped arch of the cupola of the temple shows the influence of Arabic architecture. In the Nativity the four angels attending is an unusual number; while the Jordan appears, according to the antique personification, as a river god. In the Temptation, which is in two portions, Satan is represented as a black man winged, in contradistinction to the generally hideous forms of the Western school of that time. The Transfiguration is in that Byzantine form of arrangement which Raphael himself adopted, and the motives of the disciples are very good. The Raising of Lazarus agrees in form with the oldest representations of this subject; hence it is that the sisters of Lazarus are given on a smaller scale. In the Entry into Jerusalem an odd effect is produced by the gold ground, which makes the ass appear as if walking in the air. The Last Supper:—this is arranged like the old love-feasts in the Roman catacombs. The Washing the Feet of the Disciples:—remarkable for the excellent motive of a youthful disciple in the centre. Christ on the Mount of Olives:—the Saviour is lying on the gold ground, which here signifies the mount, with an angel ministering to him; his figure is repeated below, addressing the twelve sleeping disciples. The Betrayal of Christ:—here the episodical character of the scene between Peter and the high priest's servant is shown by their being both on a smaller scale. The Crucifixion:—the Byzantine elongation of the figure is here strongly given, but the body is not so much sunk as is usual in the Byzantine type of this subject; the head is very noble: four nails are used, and a footboard; above

are two angels; below, on the right of the cross, are the Virgin and St. John, in very speaking gestures of grief; on the left is the believing Centurion and two soldiers. The Descent from the Cross, with two angels swinging censors above:—this is remarkable, as showing the source whence Duccio took his well-known altar-piece in the cathedral at Siena. That great master, however, has simplified the composition, and increased the grandeur of the motives. In the entombment also, we find the origin of the same subject in fresco, with five angels in the air, in the upper church at Assisi, which is generally attributed to Cimabue. The Descent into Limbo, with the two angels above, distinguished for the partially good heads and speaking actions, and for the light colours, with white in the lights, in the antique style, which are still occasionally met with. The three Maries at the Sepulchre:—the angel here is a very dignified figure. Christ showing his wounds to Thomas:—the Saviour, in crimson toga and azure mantle, is a very dignified and even majestic figure, of noble action, and excellent drapery. The Ascension:—four angels are holding the edge of the almond-shaped glory (or vesica piscis), in which Christ is ascending; in the centre of the apostles below is the Virgin, with her hands raised in prayer according to the antique style. The Descent of the Holy Ghost:—the apostles are arranged here one over the other, in the fashion of a building, while in front, where a door should be, is a captain, and five almost nude figures of soldiers. The Death of the Virgin:—her soul appears as a little child, which two angels are receiving in a cloth. The dark stern countenance of the Christ enthroned, between the Virgin and the Baptist, is an allusion, probably, to the Last Judgment, and shows the strict ascetic spirit which the Greek Church had adopted. On the footstool of Christ is the inscription of the Greek artist, in Gothic capitals, 'Basilius me fecit.' The execution in body colours, which are already principally dark, is very careful, the proportions too long, and the folds of the drapery narrow. The pictures are enframed in narrow borders, with designs which indicate Arabic influence. From this part of the work both pictures and decorations display Western art. Next follows the Calendar, decorated only with the signs of the Zodiac, by an inferior hand; and after that, on a gilt page in black outlines, heading the psalms of the Vulgate, a rich B of a refined architectonic feeling for style in composition. In the upper part is the Western style of flourish, with dragons and birds, and also a centaur. In the lower part is David playing on the psalter, with head and drapery also quite of the Western character. On the opposite page also, upon a crimson ground, in golden Gothic capital letters, are the next following words of the text. Towards the end, introduced into the text, is a picture of the Virgin, with two angels and various saints, evidently by a Western imitator of Byzantine art. The preservation of this MS., of such importance for the history of art, is most excellent."

The following is Dr. Waagen's description of an early Anglo-Saxon manuscript which he thinks was executed by the English monks from Irish models:—

"The chief specimen of the Anglo-Saxon painting of the beginning of the eighth century are the Gospels, in folio, with an interlinear Anglo-Saxon version (Cotton MSS. Nero, D. iv.), which, according to a contemporary inscription at the end, was written and ornamented by Endfrith, Bishop of Lindisfarne from 695-720, Oethelwald, Bilfrith, and Alred, for God and St. Cuthbert. This St. Cuthbert was Prior of the same convent from 666-676. The carefully-glazed strong parchment, the beautiful uncial letters in which it is written throughout, the very rich ornaments with which whole pages and several initials are decorated, prove that all the care and art of which that age was capable were employed upon it. There are no miniatures properly so called, except those of the four Evangelists. They are taken from Byzantine models, as is proved, by the inscriptions *o aywoc*

(instead of the Latin Sanctus) Matthew, &c., which in the picture of St. Mark is written *o aywoc*, with a Latin termination. They are, notwithstanding, very different from the contemporary Byzantine and Italian paintings, as well as from those of the monarchy of the Franks of the eighth and ninth centuries. For in all these, the character of ancient art, in which the four Evangelists were originally represented, is very clearly retained in the design and treatment; the paintings in this Anglo-Saxon MS., on the contrary, have a very barbarous appearance, but are executed, in their way, with the greatest mechanical skill. Nothing remains of the Byzantine models but the attitudes, the fashion of the dress, and the form of the seats. Instead of the broad antique execution with the brush in body colours, in which the shadows, lights, and middle tints were given, all the outlines here are very delicately traced with the pen, and only the local colours put on, so that the shadows are entirely wanting, with the exception of the sockets of the eyes and along the nose. The faces are quite inanimate, like a piece of calligraphy. The folds of the drapery are marked with a very different local colour from that of the drapery itself; thus, for instance, in the green mantle of St. Matthew, they are vermilion. Besides this, there is no meaning except in the principal folds of the garments; in the smaller ones the strokes are quite arbitrary and mechanical. Where calligraphic skill is sufficient, as in the borders, which are adorned with flourishes and initial letters, the delicacy and decision of the work are incredible, and the inventive skill displayed in the flourishes, which are frequently mingled with heads of dragons, is not only very ingenious, but also elegant. The bright transparent colours, yellow, pink, violet, blue, green, make a very pretty effect on the black ground, so that these ornaments surpass, in neatness, precision, and delicacy, all that I have seen in different national specimens on the Continent. Among the colours, which are often laid on very thick, only the red and blue are, properly speaking, opaque; but all the colours are as brilliant as if the paintings had been finished only yesterday. Gold, on the contrary, is used in very small portions. This high perfection of all the purely mechanical part, at so early a period, with the total want of understanding in the figures, which are the proper and superior element of art, is certainly very peculiar and remarkable."

A letter of valuable criticism on the Drawings by the Old Masters in the British Museum opens with the following judicious remarks:—

"The drawings of the great masters have a peculiar charm. These it is, more than any other works, which introduce the student into the secret laboratory of art, so that he may follow a painting from the first germ through its various stages and changes, till it attains its perfect form. Mr. Von Rumohr, with his usual refined sense of art, directs our attention to the true mechanical instinct with which these old masters always employed in their drawings the material best adapted to the object they had in view. If they were desirous of noting down a first thought just as it arose in the fancy, they usually chose the red Italian chalk, with which sketching is so easy, or the soft Italian black chalk. The breadth and softness of the strokes immediately give to such a first sketch something picturesque and massy; while, at the same time, the material allowed of a high degree of finish, if desirable. But if they wished to arrest a rapidly-passing effect in nature, to seize an accidental, happy, quickly-changing cast of drapery, or to mark sharply and distinctly the main features of some character, the pen was preferred, which allowed them to unite the easy flowing line with the sure and distinct indication of forms. If, on the other hand, they aimed to express in a portrait or study the most delicate movements of forms, and a fine play of surface within the outline, they generally took a silver point. On paper covered with a mixture of white lead and pale yellow ochre, verdigris, or some red, such pencil marks but

lightly and softly, and therefore allows of alterations and improvements *ad infinitum*, and, by pressing harder, marks decidedly that design which the artist finally prefers. Or if their chief object was the broad distribution of light and shade, the full camel's-hair brush, dipped in sepia or Indian-ink, with its elastic point and its bold breadth, led the most rapidly and surely to their end. In such drawings the outlines of the forms are often not indicated, but result only from the limits of the shadows: when it was required, at the same time, to indicate the form, the use of the pen was added. Lastly, for a more detailed marking of light and shade, coloured paper afforded them a middle tint, by the help of which they produced, with black chalk in the shadows and white in the lights, a very delicate gradation and a great relief of the parts. On account of these many advantages, this mode of drawing has been very commonly used. It is only after having seen a number of such drawings that we can judge how conscientiously a composition has been prepared, and better understand and appreciate the marvellous perfection of the pictures of Raphael and his time, which were the result of a long series of studies by the most highly-gifted minds.

"Now, if no branch of the study of art is more attractive than that of drawings, certainly there is none more difficult. Nothing but the most intimate familiarity with the feelings of the masters, as they are expressed in every line, can serve as a sure guide in this labyrinth. For there is not only an infinite number of studies made by very eminent artists, for instance, by the Carracci, after the works of Michael Angelo, Raphael, &c., with much spirit and great skill, but both in early and later times skilful individuals have made it their business to derive a profitable income from the imitation of the drawings of great masters. Hence, there is no other kind of collections so unequally composed as that of drawings, inasmuch as the most admirable original is often seen side by side with an indifferent copy."

Dr. Waagen describes with interesting minuteness the collections of Niello plates and Block books, and passing on to the National Gallery, records his opinion that "owing to the smoky atmosphere of Charing Cross, the pictures incur such damage that their ultimate ruin in that locality is inevitable." He considers the *Raising of Lazarus* by Sebastian del Piombo "the capital picture of the whole National Gallery," although as much as 11,500*l.* was given for the *Ecce Homo*, and *Education of Cupid* of Correggio.

Dr. Waagen pays a generous tribute to the school of English painting as represented by the Vernon Gallery, and remarks a decided progress since his visit in 1835:—

"The number of artists successfully training for a more correct development of form and detail, and for an animated and yet true style of colour, has greatly increased, so that in all branches of art a large number of admirable works are produced.

"Taking this into consideration, and also the fact that the first efforts in monumental painting have discovered great native ability, I may safely predict a brilliant future to English art; the more so, as the taste for the high and dignified pleasure which objects of art supply has become during the last few years far more general among the numerous and wealthy class of merchants and manufacturers, so that a gifted and conscientious artist can hardly fail of employment, and, consequently, of that fine feeling of self-dependence so favourable to all the creations of intellect and fancy."

Dr. Waagen's remarks on the English Painters will be read with especial interest. Of Wilkie he says:—

"In the most essential particulars, Wilkie has the same style of art as Hogarth. With him, he has great variety, refinement, and acuteness in the observation of what is characteristic in nature; while in many of his pictures the subject is strikingly dramatic. Nevertheless, in many respects he differs from him. He does not, like Hogarth, exhibit to us moral dramas in whole series of pictures, but contents himself with representing, more in the manner of a novel, one single striking scene. His turn of mind is also very different. If I might compare Hogarth with Swift, in the biting satire with which he contemplates mankind only on the dark side, and takes delight in representing them in a state of the most profound corruption and of the most frightful misery, I find in Wilkie a close affinity with his celebrated countryman, Sir Walter Scott. Both have in common that genuine refined delineation of character which extends to the minutest particulars. In the soul of both there is more love than contempt for man; both afford us the most soothing views of the quiet, genial happiness which is sometimes found in the narrow circle of domestic life, and understand, with masterly skill, by delicate traits of good-natured humour, to heighten the charm of such scenes. Also, as true poets, whether in language or colour, must do, they show us man in his manifold weaknesses, errors, afflictions, and distresses, yet their humour is of a kind that never shocks our feelings. What is especially commendable in Wilkie is, that in such scenes as the *Distress for Rent*, he never falls into caricature, which often happened to Hogarth, but, with all the energy of expression, remains within the bounds of truth. It is affirmed that the deeply impressive and touching character of this picture caused an extraordinary sensation in England when it first appeared. Here we first learn duly to prize another feature of his pictures, namely, their genuine national character. They are in all their parts the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English. In many other respects Wilkie reminds me of the great Dutch painters of common life of the seventeenth century, for instance, in the choice of many of his subjects, and particularly by the careful and complete carrying out of the details in his earlier pictures, in which he is one of the rare exceptions among his countrymen. If he does not go so far in this respect as Gerard Dow and Mieris, he is nearly on an equality with the more carefully executed paintings of Teniers and Jan Steen. His touch, too, often approaches the former in spirit and freedom."

And of Mulready the Berlin Director speaks in terms of welcome enthusiasm:—

"I had no opportunity on my first visit to England to inspect the works of this admirable painter. The acquaintance both with himself and his pictures is one of the most agreeable reminiscences of my second visit in 1850. If I have denominated Wilkie the Walter Scott of English painters, Mulready may be classed as the Goldsmith. I find in him the same kindness and earnestness, combined with that cheerful and affectionate humour, which renders the Vicar of Wakefield so favourite a book with the Germans. With these moral qualities Mulready unites a singularly delicate and fine observation of nature, a correctness of drawing too rarely found in the English school, an extremely powerful, frequently brilliant, generally true and harmonious colouring, and, in his best pictures, a thorough and equal execution."

We have only space left for an extract from Dr. Waagen's admirable criticism of Turner:—

"Of all the English painters at the period of my first visit to England, I knew the least of Turner, having seen very few of his works, and those almost entirely of his later time. In my two last visits, 1850 and 1851, I endeavoured to repair this omission, and, having succeeded in examining a number of his pictures and drawings of the most various periods, I feel myself qualified to give my deliberate opinion upon them. It appears to me that Turner was a man of marvellous genius, occupying some such place among the English landscape-painters of our day as Lord Byron among the modern English poets. In point of fact, no landscape-painter has yet appeared with such versatility of talent. His historical land-

scapes exhibit the most exquisite feeling for beauty of lines and effect of lighting: at the same time he has the power of making them express the most varied moods of nature—a lofty grandeur, a deep and gloomy melancholy, a sunny cheerfulness and peace, or an uproar of all the elements. Buildings he also treats with peculiar felicity; while the sea, in its most varied aspect, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings, such as no other painter ever excited in the same degree, and which is chiefly attributable to the exceeding picturesqueness of the point of view chosen, and to the beauty of the lighting. Finally, he treats the most common little subjects, such as a group of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charm. I should, therefore, not hesitate to recognise Turner as the greatest landscape-painter of all times, but for his deficiency in one indispensable element in every perfect work of art, namely, a sound technical basis. It is true that the pictures and drawings of his earlier and middle period overflow with an abundance of versatile and beautiful thoughts, rendered with great truth of nature; but at the same time his historical landscapes never possess the delicacy of gradation and the magical atmosphere of Claude, nor his realistic works the juicy transparency and freshness of a Ruysdael; while many of his best pictures have lost their keeping by subsequent darkening, and with it a great portion of their value. In his later time, however, he may be said to have aimed gradually rather at a mere indication than a representation of his thoughts, which in the last twenty years of his life became so superficial and arbitrary that it is sometimes difficult to say what he really did intend. Not that I overlook even in these pictures the frequent extraordinary beauty of composition and lighting, which render them what I should rather call beautiful souls of pictures. The raptures, therefore, of many of Turner's countrymen, who prefer these pictures to those of his early period, I am not able to share, but must adhere to the sober conviction that a work of art, executed in this material world of ours, must, in order to be quite satisfactory, have a complete and natural body, as well as a beautiful soul."

Next week we shall return to this delightful book, for some notice of the author's criticisms on the art treasures in our private collections.

History of the French Protestant Refugees, from the Revocation of the Edict of Nantes to the Present Time. By Charles Weiss, Professor of History at the Lycée Bonaparte. Translated by Frederick Hardman. Blackwood and Sons.

PROFESSOR WEISS has in this volume supplied an important chapter not only in French but in European history. Hitherto the subject has been more treated in its ecclesiastical than its national and general bearings. The Revocation of the Edict of Nantes, while it closed the long conflict between the Protestant and Catholic parties, and perpetuated the power of Popery in France, was not less important an event in its political results. These were felt in most of the Protestant countries of Europe. Never was there, in the history of the world, a more striking instance of evil, in human affairs, working out the good purposes of Divine Providence, and that for the furtherance of the very cause which it was intended to weaken and destroy. Driven from France, the Protestants, who formed the flower of the population, carried with them not only intellectual and moral influences, but they introduced various arts and manufactures, which have since proved a chief source of the wealth and power of the coun-

tries where they found refuge. Commercially and politically Louis XIV. committed a blunder, as well as, morally, a crime, when he drove the Huguenots into exile. France has never recovered the blow given to her industrial and commercial prosperity, by that fatal measure. The social and political calamities of the kingdom, in the eighteenth century, must chiefly be ascribed to the same cause. When Protestantism was put down by force, and Popery alone remained to represent Christianity, the field was open for the easy triumph of the infidelity of the epoch of Voltaire and the Encyclopedists, and for the political doctrines associated with their principles. Historians have often described the disastrous effects of the expulsion of the Huguenots, but the subject has never been brought before the French nation in the forcible and clear manner in which Professor Weiss has done in this volume, specially devoted to the subject. The author commences his work with an account of the state of France in the time of Henry IV., and of the happy results of the Edict of Nantes, which he justly describes as "marking, for France, the end of the middle ages, and the true commencement of modern times."

"Henry IV., when he signed the Edict of Nantes, broke, in a signal manner, with the traditions of the middle ages. He would be content with nothing less than the concession to the Protestants of all the civil and religious rights which the intolerance of their adversaries denied them, and insisted on placing them on a footing of entire equality with the dominant party. For the first time, civil power in France rose boldly above religious parties, and laid down limits which they could no longer, without violating the laws of the state, venture to overstep."

From the description of the prosperous condition of the country, after the civil wars, we quote some paragraphs, showing the share borne by the Protestant part of the community:—

"The Protestants who dwelt in towns devoted themselves to manufactures and trade, and displayed an activity, an intelligence, and at the same time an integrity, which perhaps have never been surpassed in any country. In Guienne, they took possession of almost the whole of the wine trade; in the two governments of Brouage and Oleron, a dozen Protestant families had the monopoly of the trade in salt and wine, which annually amounted to from 1,200,000 to 1,500,000 livres. At Santerre, by their persevering industry, and by the spirit of order that animated them, the Protestants became, as was admitted by the intendant, superior to the Catholics in numbers, wealth, and consideration. In the *Généralité* of Alençon, almost all the trade passed through the hands of about four thousand Protestants. Those of Rouen attracted to their town a host of wealthy foreigners, especially Dutch, to the great benefit of the country. Those of Caen resold to English and Dutch merchants the linen and woollen cloths manufactured at Vire, Falaise, and Argentan, thus insuring a rich market to that branch of national manufactures. The important trade that Metz maintained with Germany was almost entirely in the hands of the Huguenots of that department. Accordingly, its governor subsequently recommended, although in vain, to the ministers of Louis XIV., to show them particular attention, much gentleness, and patience, inasmuch, he said, as they hold the trade in their hands, and are the richest of the people. The merchants of Nismes, renowned throughout the south of France, afforded means of subsistence to an infinity of families. 'If the Nismes merchants,' wrote Blaville (the intendant of the province) in 1699, 'are still bad Catholics, at any rate they have not ceased to be very good traders.' Elsewhere, in his remarkable report, he said:

'Generally speaking, all the new converts are more at their ease, more laborious and more industrious, than the old Catholics of the province.'

"It was also to the Protestants that France owed the rapid development of its maritime trade at Bordeaux, La Rochelle, and the Norman ports. The English and Dutch had more confidence in them than in the Catholic merchants, and were more willing to open correspondence with them. And the French Protestants deserved their high reputation for commercial probity. Lost, in a manner, amongst a people who regarded them with distrust, unceasingly exposed to calumny, subjected to severe laws, which imperiously compelled them to perpetual self-watchfulness, they commanded public esteem by the austerity of their morals, and by their irreproachable integrity. By the avowal even of their enemies, they combined the qualities of the citizen—that is to say, respect for the law, application to their work, attachment to their duties, and the old parsimony and frugality of the burgher classes—with those of the Christian; namely, a strong love of their religion, a manifest desire to conform their conduct to their conscience, a constant fear of the judgments of God.

"In high repute for their intelligence and commercial activity, they were no less so for their manufactures. More inclined to toil than the Catholics, because they could become their equals only through superiority of workmanship, they were further stimulated and seconded by the principles of their religion. These principles tended incessantly to instruct and enlighten them, by leading them to faith only by the path of examination. Thence the superior enlightenment necessarily found in their modes of action, and which rendered their minds more capable of seizing all the ideas whose application might contribute to their well-being. Their own manufactures were further augmented and brought to perfection by the knowledge they had of foreign manufactures. Most of them, when young, visited Protestant countries, French Switzerland, Holland, England; and, whilst extending the sphere of their knowledge, they gave to their minds that suppleness essential to the development of manufacturing industry. It must be added that the working year of the Protestants consisted of 310 days, because they dedicated to repose only the fifty-two Sundays and a few solemn festivals, which gave to their industry the superiority of one-sixth over that of the Catholics, whose working year was but of 260 days, because they devoted more than 105 to repose.

"The system of united manufactures, afterwards so much encouraged by Colbert, was generally adopted by the Protestants. These establishments, organised on the principle of the division of labour, directed by skilful chiefs who employed thousands of workmen, stimulating them by the prospect of salaries proportioned to their work, certainly offered the surest and promptest means of obtaining the most perfect, abundant, and economical production. Long since adopted in England and Holland, this system, which France was about to apply for the first time upon a large scale, was particularly advantageous to the Protestants, whose capital enabled them to form and sustain great enterprises. In the provinces of Picardy, Champagne, Normandy, the Isle of France, in Touraine, the Lyonnais, and Languedoc, it was they who created the most important manufactures; and this was made evident by the rapid decline of those manufactures after the revocation of Henry IV.'s edict."

Nor were the Protestants less distinguished in learning and science. It is not generally known that to them is owing the origin of the French Academy:—

"The true founder of the French Academy was a Protestant, Valentine Conrart, a careful and elegant writer, whom the most renowned authors went to consult, and who, according to Balzac's expression, dipped his pen in good sense. In the house of this learned and illustrious person were accustomed to meet, as early as the year 1629, a number of literary men, several of whom, such as

Gombaud, d'Abblancourt, Pellisson, were Protestants. Those literary meetings inspired Richelieu, whose ideas had a character of grandeur proportionate to the elevation of his genius, with the project of creating the French Academy, of which Conrart drew out the letters-patent, and the regulations of which he drew up in 1635. He was its first secretary, and, notwithstanding his unalterable attachment to the Protestant religion, Richelieu maintained him in that eminent post until his death."

We pass over the dark period of the renewed persecutions by the Romish Church, during which the horrors of the St. Bartholomew massacre were again transacted in detail throughout the country. The last step was taken when Louis XIV. signed at Fontainebleau, on the 22nd October, 1685, the Revocation of the Edict of Nantes:—

"In the preface to the revocatory ordinance, he spoke of the efforts of his grandfather, Henry IV., and of his father, Louis XIII., to bring about the triumph of the Catholic religion, attributing to the premature death of the former, and to the long wars sustained by the latter, the small success they had obtained. He added, that since his coming to the throne he had adopted the same design, and that his endeavours had had the end he proposed to himself, since the best and the greatest part of his subjects of the so-styled reformed religion had embraced the Roman Catholic faith. This change rendering the edict of Nantes, and all other ordinances in favour of the Protestants useless, he entirely revoked that edict, as well as all the articles since added to it.

"The chief provisions of the revocatory edict were the following:—

"The temples of the Protestants shall be demolished, and all exercise of their worship shall cease, as well in private houses as in the castles of the nobles, under pain of confiscation of body and of goods. Ministers who refuse to be converted are ordered to quit the kingdom within fifteen days, under pain of the galleys. Protestant schools shall be closed; children born after the publication of the edict shall be baptised by the parish priests, and brought up in the religion of Rome. A period of four months is granted to refugees to return to France and abjure; that term expired, their property shall be confiscated. Under pain of the galleys for the men, and of confiscation of body and goods for the women, Protestants are forbidden to quit the country and to carry their fortune abroad. All the provisions of the law regarding relapsing converts are confirmed. Those Protestants who have not changed their religion may remain in France, until it shall please God to enlighten them.

"Upon the same day in which was registered the edict of revocation, the demolition of the great temple at Charenton, built by the celebrated architect Jacques Debrosse, and capable of containing fourteen thousand persons, was commenced. In five days, no trace of the structure remained. Marillac, the intendant; Le Guerchois, attorney-general to the parliament of Rouen; and the Councillor Fauvel de Touvents, set out for Quévilly, axe and hammer in hand, to deal the first blows to that detested preaching-house. A misguided multitude followed them, armed with levers and pickaxes, and soon not one stone remained upon another. In its place was raised a cross, twenty feet high, and adorned with the royal arms. The Protestant church at Caen, which had so often resounded to the eloquent voice of Du Bose, was laid in ruins amidst a flourish of trumpets and cries of joy. At Nismes, the Marquis of Montanègre, the king's lieutenant in the province of Languedoc, closed, the 23rd October, the celebrated temple of La Calade, built in the reign of Charles IX., after permitting divine worship to be celebrated there for the last time. The minister, Cheyron, delivered a farewell sermon, and moved his auditors to tears when he affirmed, before God, that he had preached the truth according to the gospel, and when he exhorted them to be steadfast

in faith until death. The temple of Nismes was soon but a heap of ruins, in the midst of which was long remarked a stone that had surmounted the overthrown portico, with this inscription: *This is the house of God, this is the gate of heaven.*

"The Protestants were stupefied. Notwithstanding the persecutions they had undergone, they saw Louis XIV. with the same eyes as all France; in him they admired the greatest king of his century, and they persisted in believing in his good faith, his wisdom, his humanity. They reckoned also on the remonstrances of the Protestant powers, to whom they had addressed complaints. But all self-deception was at an end when they witnessed the fall of their eight hundred temples, and when troops were sent into Normandy, Brittany, Anjou, Touraine, Orléanais, and the Isle of France, to convert those provinces by the same means that had been employed in the south. At the same time, a final series of ordinances came to complete and aggravate the rigour of the edict of revocation."

After narrating some of the measures employed to compel the Protestants to abjure their religion, Professor Weiss gives the following account of the contrivances adopted to escape from the country, with an estimate of the extent of the emigration:—

"These barbarous cruelties did not slacken the emigration. All who hated servitude hastened to flee from French soil. They set out disguised as pilgrims, couriers, sportsmen with gun on shoulder, peasants driving cattle, porters carrying burthens, in footmen's liveries, and in soldiers' uniforms. The richest had guides, who, for sums varying from 1000 to 6000 livres, helped them to cross the frontier. The poor set out alone, choosing the least practicable roads, travelling by night, and passing the day in forests and caverns, sometimes in barns, or hidden under hay. The women resorted to similar artifices. They dressed themselves as servants, peasants, nurses; they wheeled barrows; they carried hods and burthens. The younger ones smeared or dyed their faces, to avoid attracting notice; others put on the dress of lackeys, and followed on foot, through the mire, a guide on horseback, who passed for their master. The Protestants of the sea-board got away in French, English, and Dutch merchant vessels, whose masters hid them under bales of goods and heaps of coals, and in empty casks, where they had only the bung-hole to breathe through. There they remained, crowded one upon another, until the ship sailed. Fear of discovery and of the galleys gave them courage to suffer. Persons brought up in every luxury, pregnant women, old men, invalids, and children, vied with each other in constancy to escape from their persecutors—often risking themselves, in mere boats, upon voyages the thought of which would in ordinary times have made them shudder. A Norman gentleman, Count de Marancé, passed the Channel, in the depth of winter, with forty persons, amongst whom were several pregnant women, in a vessel of seven tons burthen. Overtaken by a storm, he remained long at sea, without provisions or hope of succour, dying of hunger; he, the countess, and all the passengers reduced, for sole sustenance, to a little melted snow, with which they appeased their burning thirst, and moistened the parched lips of their weeping children, until they landed, half dead, upon England's shores.

"Fortunately for the refugees, the persons appointed to watch the coast did not always faithfully execute the king's commands. Either from compassion or avidity, they often helped the escape of the fugitives. The land frontiers were not more faithfully guarded. The sentries sometimes themselves served as guides to those it was their duty to arrest. It must also be related, to the honour of humanity, that a great number of Catholics, after aiding the escape of their persecuted countrymen, became depositaries of their property, and faithfully transmitted it to them in their exile. In London, in Amsterdam, in Berlin, many refugees, when telling the tale of their disasters, spoke with tender

emotion of those of their fellow-citizens who, deaf to the voice of fanaticism, had hearkened only to the cry of their indignant conscience.

"It is now impossible to ascertain the exact number of Protestants who succeeded in quitting France. We believe, however, that we shall not be far from the truth if we admit that, out of one million of Protestants scattered amongst twenty millions of Catholics, from a quarter of a million to three hundred thousand left the country in the last fifteen years of the seventeenth century. The documents we have been able to procure are too vague and incomplete to permit a more exact estimate of the loss sustained by France at that period. The question is moreover obscured by the opponent passions of Protestant and Catholic writers. Jurieu maintains that in 1687 more than two hundred thousand persons had already left France; but the emigration still continued, and he could not foresee what would be its term. In a celebrated memorial addressed to Louvois in 1688, Vauban deplores the desertion of a hundred thousand men, the exit of sixty millions from the country, the ruin of trade, hostile fleets recruited by nine thousand of the best sailors in the kingdom, hostile armies by six hundred officers and twelve thousand soldiers inured to war. But these figures, otherwise incomplete, apply in fact but to the military emigration. Sismondi vaguely estimates the number of emigrants at from three to four hundred thousand."

To the disgrace of Bossuet, Massillon, and Flechier, the great Catholic preachers of the day, they exulted publicly in the act of the king, showing the evil of a system which darkened the mind and blunted the feelings even of such men, when they spoke as follows:—

"The clergy celebrated the day of revocation by public thanksgivings, in which the people of Paris eagerly took part. 'Touched by so many marvels,' exclaimed Bossuet, 'let us expand our hearts in praises of the piety of Louis. Let our acclamations ascend to the skies, and let us say to this new Constantine, this new Theodosius, this new Marcan, this new Charlemagne, what the thirty-six fathers formerly said in the council of Chalcedon: 'You have strengthened faith, you have exterminated heretics; it is a work worthy of your reign, whose proper character it is. Thanks to you, heresy is no more. God alone can have worked this marvel. King of heaven preserve the king of earth: it is the prayer of the church, it is the prayer of the bishops.'

"Massillon, in his turn, celebrated Louis XIV.'s great victory over heresy: 'How far did he not carry his zeal for the church, that virtue of sovereigns who have received power and the sword only that they may be props of the altar and defenders of its doctrine! Specious reasons of state! in vain did you oppose to Louis the timid views of human wisdom, the body of the monarchy enfeebled by the flight of so many citizens, the course of trade slackened, either by the deprivation of their industry or by the furtive removal of their wealth; dangers fortify his zeal, the work of God fears not man; he believes even that he strengthens his throne by overthrowing that of error. The profane temples are destroyed, the pulpits of seduction are cast down, the prophets of falsehood are torn from their flocks. At the first blow dealt to it by Louis, heresy falls, disappears, and is reduced either to hide itself in the obscurity whence it issued, or to cross the seas, and to bear with it into foreign lands its false gods, its bitterness, and its rage.'

"Flechier testified the same enthusiasm for the zeal and piety of Louis XIV."

Detailed accounts are given of the injuries done to the arts and manufactures of France by the emigration, and of the benefits derived by foreign countries. What is said of Amsterdam will serve as a specimen of this part of the work:—

"So many privileges stimulated the industry of

the refugees. The city of Amsterdam, previously entirely occupied by maritime commerce, received a fresh population, composed of manufacturers and skilful artisans. A host of embroiderers in silk and thread, designers of flowered stuffs and lace, makers of serge and drugget, spinners of gold and silver thread from Lyons, and linen-cloth-makers from Aix in Provence, whom the Dutch magistrates had induced to emigrate by promising them large profits, flocked to Amsterdam. A great number of articles that had previously been purchased in France were now made in Holland by the refugees; serges of various kinds, single and double taffeties of all colours, crapes of wool and silk, furs, caudebees, embroideries in gold and silver, in thread and in silk, pointlance à la reine, of which a manufactory was founded in the Orphan-house, brocades, ribbons, plain and flowered gauze, beaver hats. When the town received its last addition, by the construction of the streets comprised between the Jews' quarter and the rampart, from the Amstel to the Rapenburg quay, the new houses were occupied in great part by French artisans, and especially by hatters. The name of *Sentier des Chapeliers* (Hatters' Walk), is still retained by a street situated near the Utrecht gate; and not far from the Weesper gate stood one of the finest of those manufactories of caudebees with which the refugees enriched Holland. 'All these manufactures,' wrote Scion to the magistrate of Amsterdam, 'have been established in two years' time, and without expense; whereas, with all their endeavours, your predecessors were never able to obtain them, and the greatest ministers of the Most Christian King spent several millions upon them. They fill the city more and more with inhabitants, increase its public revenues, strengthen its walls and its boulevards, multiply arts and manufactures, establish new fashions, circulate money, erect new edifices, make trade flourish, fortify the Protestant religion, bring an abundance of all things, and will soon attract buyers from every country—from Germany, the kingdoms of the North, Spain, the Baltic Sea, the West Indies and American islands, and even from England. They contribute, in short, to render Amsterdam one of the most famous towns in the world, like unto the ancient city of Tyre, which the prophet calls the *perfect in beauty*, and of which he says that she trafficked with all islands and with all nations; that her roads were in the heart of the sea; that all the ships and all the sailors of the ocean entered her port; that she abounded in all manner of merchandise, and that her merchants were all princes.'

"The manufactories established by the refugees increased the prosperity of Amsterdam with a rapidity that astonished Europe. This may be judged of by the report addressed in 1686 to the Elector of Brandenburg, by his ambassador in Holland. The prodigious success of the French manufactures, that of lustrings—so long deemed impossible to be made elsewhere than at Tours and Lyons—the fall in the price of silken stuffs, which had formerly fetched fifty sous and had fallen to thirty-six, that of beaver hats, which had cost ten crowns, and now cost but six—such were the benefits this city owed to its generous hospitality, and which Frederick-William's envoy reported to his master."

Separate books and chapters are devoted to the history of the refugees in Holland, Prussia, Germany, Switzerland, England, Sweden, America, and the various countries where they settled. Many important and interesting facts are collected and narrated by the author. The sources whence he derived his materials may here be mentioned:—

"In London we found precious documents in the great dépôt of archives at the Foreign Office, amongst the manuscripts of the British Museum, in the collection of acts and in the correspondence of the French church in Threadneedle Street, which dates from the reign of Edward VI., and was as the metropolis of the communities formed by the refugees in England, Scotland, and Ireland, and

in the British colonies in America. In Switzerland we found numerous and important documents in the federal archives of Berne; in these of the French colony of the same town, which have been recently transferred to La Neuveville; in those of the corporation of Lausanne; at Geneva, in the registers of the council deposited at the Hotel-de-Ville, in the manuscripts of the library where Anthony Court's voluminous correspondence is preserved, and in the archives of the French Bourne. But nowhere have we met with more abundant materials than in Holland, where we have especially consulted the archives of the Hotel-de-Ville, and those of the French churches of Amsterdam; the Library at Leyden, which possesses a multitude of pamphlets and newspapers published by the refugees; the archives of the Hague, which include, amongst other curious documents, the Secret Resolutions of the States-general; those of the churches of Rotterdam; and, finally, family papers communicated to us by the surviving descendants of those sacerdotal races in which the pastor's functions have been transmitted hereditarily from father to son for upwards of a century.

"To the documents, for the most part unpublished, to which we have had access abroad, we must add those we have collected in Paris. We have made use of the memorials addressed to the government in 1695 by the intendants of provinces, and of which copies exist in the Imperial Library; of documents relating to the Calvinists, and preserved in the manuscript department of the same library; of papers having reference to the administration of the sequestered property of the refugees, of which thousands of files have been preserved in the general archives of France; finally, at the Ministry of Foreign Affairs, we have availed ourselves of the despatches of our ambassadors in England, Holland, Switzerland, and Denmark, during the ten years preceding and following the revocation of the edict of Nantes."

Among the most interesting portions of the volume are the historical and biographical sketches of some of the leading men of the refugees, who afterwards took conspicuous part in the affairs of other countries. In English history the most conspicuous of these names is that of the brave old Marshal Schomberg, who, at the head of a large body of the refugees, contributed much to the success of our own glorious Revolution, under William III., and who, in his eighty-second year, fell at the victory of the Boyne, in 1692. Professor Weiss has also contrived to collect many notices of the descendants of the Protestant refugees, down to the present time, some of which will be read with interest in this country:—

"The family of Romilly, originally of Montpellier, has produced men distinguished in literature, at the bar, in diplomacy, and in the army. One of them, born in London in 1739, received into orders in 1763, and pastor of one of the French churches in that capital in 1766, long excited admiration by his vivid imagination, his strong good sense, and his great penetration. A Genevese critic considers his sermons as the best published by the Protestant preachers, after those of Saurin. Romilly was intimate with Diderot, d'Alembert, and Voltaire. He was a friend of Rousseau's; but he always, in his conversations with these freethinkers, defended the Christian religion.

"Samuel Romilly, a celebrated London lawyer, who, by his brilliant talents and liberal tendencies, became one of the chiefs of the Whig party, was the creator of his family's great fortune. Several of his sons now hold high positions in the magistracy and in the government. John Romilly, an advocate of rare merit, was at the head of the chancery-bar when he was named solicitor-general, and afterwards attorney-general. He is now member of the Privy Council; and, after having long represented the town of Devonport in the House of Commons, he has succeeded Lord Lang-

dale as Master of the Rolls. Charles Romilly was private secretary to the Speaker of the House of Commons, and afterwards to the Lord-Chancellor; in 1851 he was made Queen's Council in the Court of Chancery. Henry Romilly is at the head of one of the first commercial houses in Liverpool. Frederick Romilly, formerly a colonel in the English army, was aide-de-camp to Lord Fortescue, viceroy of Ireland, and subsequently secretary to Lord Normanby, when that nobleman governed the same province. He has since quitted the army, and lately sat for Canterbury in the House of Commons.

"The Thélusson family, from Lyons, long settled at Geneva, thence transferred to England, has given two distinguished members to the British Parliament—Isaac Thélusson, who was created Lord Rendlesham in 1806, and his brother Charles. They were sons of Peter Thélusson, one of the richest merchants in London.

"Saurin, attorney-general for Ireland, was grandson of a brother of the celebrated preacher, whom William III. took with him to that country. The learned modern traveller, and explorer of Nineveh's ruins, Henry Layard, descends from a family of French emigrants; his father filled for ten years a high judicial post in Ceylon, and powerfully contributed to the propagation of Christianity in that distant land; his grandfather, Dr. Thomas Layard, Dean of Bristol, was one of the most eminent of English philologists. The Bishop of Chester, Magendie, was a grandson of the refugee Magendie, pastor of the French church at Exeter.

"General Ligonier, who commanded the English army at the battle of Lawfield; General Prévost, who distinguished himself in the American War; General de Blaquières, who recently died, after having long distinguished himself by his military talents and personal courage, and who has bequeathed to his son an Irish peerage, belonged to refugee families. Labouchère, lately in the English cabinet, is also descended from a Protestant family from the neighbourhood of Toulouse."

We must not conclude without expressing our admiration of the impartiality as well as the ability and industry displayed by Professor Weiss in this work. He writes not as a Protestant but as a Frenchman, and his narrative altogether breathes a patriotic and not a polemical spirit. But the moral and religious as well as political lessons of the book are not the less striking on this account, and the History of the Revocation of the Edict of Nantes will do more for the cause of Protestantism in France, than many volumes of argument or controversy.

Flora Lyndsay; or, Passages in an Eventful Life. By Mrs. Moodie, Author of 'Roughing it in the Bush.' Bentley.

THIS book is in Mrs. Moodie's usual style, and has the same faults which we noticed in her former story of Canadian Life, ('L.G.' 1853, p. 805). But there is cleverness in her writing, and this work displays forcibly some of the realities of emigration. 'Flora Lyndsay' has married a poor lieutenant. In the account of their voyage to the New World, life on the ocean wave is depicted in anything but attractive colours, but with a truthfulness that could only be derived from actual observation and experience. As a characteristic specimen of Mrs. Moodie's efforts at 'fast' writing, we give her account of Flora's first interview with Mr. W.:—

"Flora had accepted an invitation to dine with her husband at Mr. W.'s house. It was only a family party, and they were to come early. On their arrival, they found that Mr. W. had been called away on business, but was expected back to dinner. After chatting awhile to Mrs. W. and

her daughters, Flora's attention was strongly directed to an oil-painting which hung above the drawing-room mantelpiece. It was the portrait of an old man, as large as life. The figure was represented in a sitting posture, his head leaning upon his hand, or rather the chin supported in the open palm. The eyes glanced upward with a sarcastic, humorous expression, as if the original were in the act of asking some question which a listener might find it no easy matter to answer; and a smile of mischievous triumph hovered about the mouth. It was an extraordinary countenance. No common every-day face, to which you could point and say, 'Does not that put you in mind of Mr. So-and-So?' Memory could supply no duplicate to this picture. It was like but one other face in the world—the one from which it had been faithfully copied. It was originally meant for a handsome face, but the features were exaggerated until they became grotesque and coarse in the extreme, and the thick, bushy, iron-grey hair and whiskers, and clay-coloured complexion, put the finishing strokes to a portrait which might be considered the very ideal of ugliness.

"While Flora sat looking at the picture, and secretly wondering how any person with such a face could bear to see it transferred to canvas, she was suddenly roused from her reverie by the pressure of a heavy hand upon her shoulder, and a gentleman in a very gruff, but by no means an ill-natured or morose voice, thus addressed her.

"Did you ever see such a d—d ugly old fellow in your life before?"

"Never," returned Flora, very innocently. Then, looking up in his face, she cried out with a sudden start, and without the least mental reservation, 'It is the picture of yourself!'

"Yes, it is my picture. An excellent likeness—half bull-dog, half terrier. Judging from that ugly, crabbed old dog over the mantelpiece, what sort of a fellow ought I to be?"

"He said this with a malicious twinkle in his clear, grey eyes, which glanced like sparks of fire from under his thick bushy eyebrows.

"Better than you look," said Flora, laughing."

Here is a pendant to this refined picture, in the account of a strong-minded young lady, Miss Wilhelmina Carr:—

"You are an ungrateful creature, Flora Lyndsay," said Wilhelmina, one day to her—"very ungrateful. You know I am fond of you, but you are such a mental coward, that you are ashamed of my acquaintance, because the world finds fault with me for not living in accordance with its lying customs. You are afraid lest people should sneer at you for tolerating my eccentricities, as they please to term a person leading a true life—or say, that Mrs. Lyndsay smokes, and drinks, and swears, because Miss Carr does, and your sense of propriety is shocked at such an idea. I do drink and smoke, but like Poll, in the sailor's song, 'I seldom sneer.' It gives me no pleasure, and I never do anything gratuitously bad."

"Flora could not deny that these were among the objections she had to an intimacy with Miss Carr, but she wisely held her tongue upon the subject.

"Ah, well," said Wilhelmina, after waiting a reasonable time for an answer, and getting none, "Your silence is very conclusive evidence of the accusation I have brought against you. I give you credit for being honest, at least. You are no sneak, though I am rich, and you are poor. I verily believe that you are prouder of your poverty than I am of my wealth. I know many persons who hate me, and would yet fawn to me before my face, while they abused me like pickpockets behind my back. You are not one of them, and I love you for that."

"Flora had a kindness for Wilhelmina. She believed her to be mad, and not accountable for her actions, and she tried to persuade her to give over her rambling propensities, and accept the protection of her brother's roof. This advice greatly displeased Miss Carr. Flora might as well have striven to confine a hurricane within the bounds of

a cambric pocket-handkerchief, as to lay the least embargo upon that lady's freedom of speech or action.

"Mind your own business! Mrs. Lindsay," she said, angrily. "I suffer no one to interfere with me, or my matters."

There is more truth and less coarseness in the description of the two sisters, Sophy and Charlotte Grimshawe, part of which we give:—

"Sophy, the elder of the two, who was eighteen years of age, had been apprenticed for the last two years with a milliner of an inferior grade in the little seaport town; and her term of service having expired, she had commenced making dresses in a humble way for the servants in respectable families. She had to work very hard for a very small remuneration, for the competition was very great, and without lowering her prices to nearly one-half, she could not have obtained employment at all. She could easily have procured a service as a nurse-girl or housemaid in a gentleman's family, but the novels she had read during her residence with Mrs. Makewell, the milliner, had filled her head with foolish notions of her own beauty and consequence, and given her ideas far above her humble station, quite unfitting her to submit patiently to the control of others. Besides being vain of a very lovely face, she was very fond of dress. A clever hand at her business, she contrived to give a finish and style to the homely materials she made, and which fitted so well her slender and gracefully-formed person.

"Her love of admiration induced her to lay out all her scanty earnings in adorning herself, instead of reserving a portion to help to provide their daily food. Her sewing was chiefly done at home, and she attended upon her mother and sister, and prepared their frugal meals during the absence of Mary, whose situation in the 'Brig's Foot' she considered a perfect degradation.

"Such was Sophy Grimshawe, and there are many like her in the world. Ashamed of poverty, in which there is no real disgrace, and repining at the subordinate situation in which she found herself placed, she made no mental effort to improve her condition by frugal and patient industry, and a cheerful submission to the Divine will. She considered her lot hard, the dispensations of Providence cruel and unjust. She could not see why others should be better off than herself; that women with half her personal attractions should be permitted to ride in their carriages, while she had to wear coarse shoes and walk through the dust. She regarded every well-dressed female who passed the door with feelings of envy and hatred, which embittered her life, and formed the most painful feature in the poverty she loathed and despised.

"Charlotte, the sick girl, was two years younger than Sophy, and very different in person, mind, and character. A fair, soft, delicate face, more winning than handsome, but full of gentleness and sweetness, was a perfect transcript of the pure spirit that animated the faithful heart in which it was enshrined. She might have been described in those charming lines of Wordsworth, as—

"The sweetest flower that ever grew
Beside a cottage door."

Contented in the midst of poverty, happy in the consciousness of moral improvement, patient under suffering, and pious without cant, or affectation of superior godliness, she offered, under the most painful circumstances, a rare example of Christian resignation to the will of God."

Then follows a very pleasing and touching account of domestic piety, of some of the incidents of which the author states in a foot note that she was a witness in real life:—

"It was a strange but beautiful sight to see that dying girl lying in the same bed instructing her helpless mother—a sight which drew tears from sterner eyes than mine. And virtue triumphed over obstacles which at first appeared insurmountable. Before death summoned the good daughter to a better world, she had the inexpres-

sible joy of hearing her mother read distinctly to her Christ's Sermon on the Mount. As the old woman concluded her delightful task, the grateful Charlotte exclaimed gently, in a sort of ecstasy—'Now, Lord, let thy servant depart in peace.' Her prayer was granted, and a few minutes after this good and faithful disciple entered into the joy of her Lord."

Flora's story written during the voyage is one of the best parts of the book.

Hither and Thither; or, Sketches of Travel on both Sides of the Atlantic. By Reginald Fowler, Esq. F. R. Daldy.

The places visited and here described by Mr. Fowler have been so often visited and described already, that nothing has led us to the perusal of his volume but the cheerfulness of his style, and the simplicity and truthfulness of his remarks. Mr. Fowler's sketches are derived from excursions made by him partly in the old world, partly in the new. They are not brilliant, nor are they in the slightest degree tedious; they are not wanting in interesting details, and the narrative is the free outpouring of a steady and careful pen. Madeira, Lisbon, Gibraltar, and Cadiz have always something to interest the traveller, and we may pause here for an account of Palm Sunday in Seville:

"The next day was Palm Sunday. The ceremonies commenced early in the morning by the Archbishop blessing the Palms. All day, funeral services were performed in the cathedral and various churches, and in the afternoon, at five o'clock, the grand procession of the day began to move. In the meantime, the balconies in the *Calle de Sierpes*, and the various *plazas* and streets through which it was to pass, were thronged with gaily dressed ladies; while below, rows of chairs were placed along the sides of the pavement—all prettily filled with the charming Sevillanas. At the same time, crowds of people, of both sexes, strolled up and down—a dense moving mass—such as is the "Corso," at Rome, during the Carnival. The scene was exciting and gay. Nearly all the ladies wore the national costume, and looked marvellously well; while here and there a few bonnets did all they could to render their wearers as ugly as possible.

"The procession was heralded by a file of soldiers; after whom came, two abreast, holding aloft huge lighted candles, some twenty men (penitents), dressed in towering conical black hats, with masks over the face, and black garments bound round the waist by a yellow sash. These were succeeded by about the same number of persons dressed in a similar costume (except that it was white), with here and there a few men carrying small unlighted candles, dressed simply in black clothes, and bareheaded. After this came a huge car, with a figure representing our Saviour riding on an ass, and other full-length figures grouped around him, tawdry-looking and mean, like the second-hand fancy dresses at a costume shop in London. Then the same repetition of candles and black and white clothed persons, and another car borne on the shoulders of twenty or thirty men, representing our Saviour being led away bound, by soldiers, from the presence of Pilate. After this a band of bad music, followed by another car, with the crucified Saviour hanging to the cross—a horrible and heartrending figure—which could not be regarded without a shudder. During the progress of the procession, I watched eagerly for any symptom of devotional feeling on the part of the spectators, but could not detect the slightest indication of it. All seemed to think they were come there to assist in a show, and to admire and be admired: nothing more.

"The next part of the procession consisted of candles, and black and white costumed figures, with two fiddles and a clarinet, and a few men

and boys chanting some sacred music very ill; worse than a village band in a village church where there is no organ; then came another car, with a canopy, under which was the Virgin gorgeously arrayed in crimson and jewels, with a long black robe hanging from her shoulders, and by her side another figure; but whom it was intended to represent I could not learn. This was succeeded by a few soldiers, followed by a canopied car, on which flowers had been thrown from the balconies. This car was ornamented with a great number of lighted candles in silver candlesticks, behind which was a covered tomb. A few more soldiers closed the procession, which occupied, in passing, about an hour and a half. To me, the whole affair was a tawdry burlesque of a most sacred subject, tending to cast ridicule on those hallowed persons whose history we are taught to consider with humble, unaffected piety, and complete respect.

"It is possible that the very lowest orders of Spaniards may be affected properly by such an exhibition; but I cannot believe it could have any such effect on the well-educated; and no such feeling was apparent to the eye. Should this be the case, how great is the sin of those who parade through the streets, and make a mere spectacle of such passages in the life of our Redeemer.

"The next morning I attended at the cathedral, to hear the service performed, during which the white curtain before the high altar is rent, and a discharge of artillery from the roof of the cathedral takes place, emblematic of the account in the gospel of the day. The cathedral was crowded with thousands of people, and the voices of the officiating priests were good. The music was solemn and simple; while the grouping of the congregation, and their attitudes, more than half Oriental, were picturesque in the extreme. As soon as the pealing guns had ceased to resound through the edifice, a flood of light from windows and opened doors rushed through the darkness, producing a startling effect. How well the Roman Catholics of all countries comprehend how to affect the mind by the medium of the senses and the imagination!

"Throughout Good Friday, interminable processions paraded slowly through the streets. The only alteration was the introduction of penitents in a pretty white dress, with blue masks and conical hats, and a few little girls dressed as peculiarly gaudy angels, covered with spangles and tinsel. White wings were attached to their shoulders, and their hats were adorned with ostrich-feathers. The poor little things sang dismal songs, and seemed terribly frightened. The procession lasted until late in the evening; and, when seen slowly approaching through the dark street, thronged with a dense crowd, the effect is much finer than by day. Still, did the amusements (for that is really the proper term) of the holy week consist merely in these processions, they would present but few attractions. The traveller gladly turns from the tawdry, uninteresting show, to the people, who, in full dress, crowd the streets."

For our next extract we quote a passage from Mr. Fowler's journal of his stay at Malta:—

"I visited both by land and by water the celebrated St. Paul's bay. There is no reasonable doubt but that Malta is the "Melita" described by St. Paul as the scene of his shipwreck; and to hint even a doubt of this would be here the concentrated essence of treason. There is perhaps rather more uncertainty as to the exact spot; but there is a bay with an island at its mouth, which answers the description given of the scene of his shipwreck by St. Paul in the last chapter of the Acts of the Apostles; and therefore it is fixed upon reasonably enough as the place, and named accordingly. On the island is a colossal statue of St. Paul. Of course, too, there is a chapel dedicated to him, and the very spot is pointed out at which the vessel touched the ground. Here, as elsewhere, scepticism is invited to step in, by an attempt to prove too much. This is an error almost universal at places of traditional interest.

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The day, though early in spring, was very hot; and I think I have rarely seen so many lizards racing over the rocks. As the weather was calm, I could not form much idea of what the place would be in a strong east wind or 'Gregale'; doubtless dangerous enough. The immediate country round the bay is desolate, and almost, if not the only building visible, except the chapel, is a fort garrisoned by a small detachment of the Malta fencibles. These forts are scattered here and there all round the island, and the officer in command must lead a sadly dull life. The road to the bay by land is rocky and bad, and offers no inducement except an extensive view over a great part of the island at 'Casal Nasciar.'

"Antiquarians would do well to visit the neighbouring island of 'Gozo,' which possesses perhaps the best Phœnician remains extant. The crops on this island are better than on the large island, as the land lies higher and is not quite so parched by the heat and drought. The chief crops on both are corn, clover, and cotton. The last is manufactured into a great variety of articles, some of which are much and justly esteemed. The stockings, gloves, mittens, and a peculiar kind of lace, are very beautiful and strong. Besides those branches of trade, great numbers of people are employed upon gold and silver filagree work; but the gold is too pure, and consequently soft and brittle, for general use. The workmanship is, however, very beautiful. There is also a soft, porous, light kind of stone, in working which the Maltese masons (we may almost dignify them with the name of sculptors) are very skilful. Excellent copies of the most celebrated antique designs are to be had. The stone will not bear exposure of any kind, or bad usage, but it is nevertheless highly prized. It is, as compared with marble, cheap, but one may easily spend a large sum of money in any of the shops devoted to the art. A great deal of this work is imported to England; and is so well and carefully packed, that it rarely experiences injury. The freight and other expenses generally double the original cost. The Maltese are also expert carpenters and furniture brokers, and ship-building is carried on to a great extent. The dockyard is on a very large scale, and in general there is much activity in its various departments. Indeed, the naval service here is a great support to the trade and population. The grumbling of the people of Valetta when the fleet is at sea, or much reduced in strength, is so strenuous as to be almost amusing; they appear to consider a line-of-battle ship as a vested interest, and resent a departure as a robbery; the sixteenth rates may come and go as they please. A smart frigate, with a dashing, expensive, hospitable ward-room mess, is also a Maltese pet."

Passing to the new world, let us hear what Mr. Fowler has to say of society in the Union:

"To seize upon any peculiarity, and exaggerate it, is easy. To represent, as characteristic of a whole people, manners which are to be found in a mere section of it—to dress them up and present them to the reader in amusing language—may flatter national vanity; but it is highly unfair. The caricature is not the best likeness. I mixed, during several months, in every class of American society. The highly-bred English or French gentleman, accustomed to the best and most refined society, is not to be found in America: there is no school for such. But you will find, with this exception, most native Americans (I use this term advisedly, because the States are deluged with people from other countries, who are the loudest talkers and most obtrusively ill-mannered) superior in intelligence and manners to persons filling the same position elsewhere.

"This is peculiarly the case with the lower order of agriculturists. Place the small yeoman or farm-labourer of England by the side of the same class in America, and the contrast is great. The coarse, heavy clothes, slouching, lumbering walk, rough speech, and lifeless stolidity of the one, do not appear in a favourable light by the side of the slim, active, light-clothed, intelligent, inquisitive,

and somewhat restless American. I have often sighed to think that the figure before me, clad in fustian shooting-coat, plush waistcoat, knee-breeches, gaiters, and half-boots, with a hundredweight of iron on the soles, was a fair specimen of the English 'raw material.' Those who have been in America will, I am sure, agree with me in this.

"Ascending a little higher in the social scale, there is less to reform, and therefore less superiority. Still the manners of the retail dealer, easy and self-reliant, are a great improvement upon the cringing, humble servility often found in the shopkeeper at home.

"Amongst professional men there is not much difference. Education rubs down the salient angles everywhere; but I almost incline to think that in this class the scale would turn the other way.

"Really good society is not easy of access to a traveller in the United States; he must not only come well recommended, but must linger long upon his road.

"The hotel, the steamboat, or the rail, are not fair places to judge of national manners, particularly in a nation composed of such heterogeneous materials as this. Quiet, educated people, in the republic, keep rather in the background; and such are to be found in all parts of the Union.

"Society in New York has been much laughed at and abused. I do not feel that my experience would warrant me in doing so. Many a delightful day have I spent wandering on the banks of the Hudson, with kind, intelligent, and hospitable friends, whose homes were surrounded with every comfort and luxury, and whose doors were never closed against those who had a fair claim to enter them. They were, it is true, branded as 'Aristocrats,' which, in America, means simply that they did not interfere in politics or municipal elections—were not at home either on the platform or the stump—used some little discretion in the choice of society, and were content to live quietly and unseen amid the turmoil of the world around them. To differ, or to affect to differ, with the tastes and habits of the majority is, in America, a crying sin; it is considered an assumption of superiority, as conveying an indirect reproof, and as indicating that their conduct and opinions are open to exception."

Enough has been said, our reader will doubtless think, of the Falls of Niagara, yet we are tempted to give this grand natural phenomena "one cheer more."

"To describe the form of the Falls is, at the present moment, almost needless. Let the reader, however, stand with me on the green turf, a little below the Falls, on the American shore; on the left, the straight American Fall rushes tumultuously over the ledge, 200 yards in width, and 150 feet high; divided from this, by a few yards of rock, is the second silvery stream of water, scarcely seen or heeded by the side of its monstrous neighbours; beyond is 'Goat Island,' thickly covered with timber and shrubs, intersected in every direction by winding paths; passing this, and stretching over in horse-shoe shape to the Canada side, is the British Fall. This Fall is 600 yards wide. At the edge of this Fall the water passes through and over a rocky bed, and is deficient in volume, but towards the centre of the Shoe it rolls its dark-green stream, slowly and massively over the ridge, in grandeur indescribable. Here the waters meet in direful strife; the eye cannot penetrate the depth. All is chaos—dread, mysterious, awful—and yet how beautiful. The sunbeams shine over its surface; the iris plays with the glittering spray, strong in its impalpability; but were twenty line-of-battle ships, in all their solid grandeur, to roll at once over the brink, they would be crushed into dust and powder in one second by the contending power around them.

"No spectacle can be more sublime than the Great Fall, with the rapids above it. The latter come sweeping down in a curved line of glittering foam a mile in width. For about three miles above

the Fall no boat can live; nothing can cross the stream; destruction would be inevitable.

"When it is considered that the whole water of the huge American lakes (except Ontario), and fully one-half of the whole North American continent, pours over this spot, it needs no effort of imagination to picture what it must be; its grandeur and sublimity are utterly beyond description; live in the neighbourhood for weeks and months, and day by day it grows upon you; its power and its majesty enter slowly into the mind, but, when once grasped, can never be forgotten."

Mr. Fowler, as a narrator of foreign scenes, incidents, and manners, is worthy of encouragement; and we hope he may be tempted ere long to localities less frequently visited than those which form the subjects of his maiden sketches.

Phemie Millar. By the Author of "The Kinnears." Hurst and Blackett.

PHEMIE MILLAR is a tale of Scottish life in the middle class, in which various characters and national usages and feelings are truthfully and pleasingly described. The heroine is the daughter of a wealthy fish-curer in a small Fife town, a girl fond of reading and full of poetical ideas, while all the rest of the family are commonplace, and cannot understand her dreamy ways, and her ignorance of common things. Here is her picture, with part of the domestic scene in the background:—

"Phemie was shading her face with her hand, and seeing through her fingers, not the blazing fire and polished grate, but the green lea-riggs resounding with the song of the lark and the freshly braided fields, white in the mists of early morning, with Hogg lying on his back among heather and bracken, dreaming bonnie Kilmeny and Burns walking by the side of his plough, and stopping to address the mountain daisy, or to spare

'The rough bairn thistle spreading wide,
Among the bearded bear.'

And she exclaimed enthusiastically, 'I wish I were Colin.'

"'Lassie, you would not need; you are helpless here, but what you would do in a farm-house, with the milk and outworking, taking up the service the whole year round, besides the throng time at harvest, it beats me to tell.'

"Phemie sighed; it was hard to be so constantly reminded of her uselessness; it seemed as if she had not her place in the universe, yet she felt herself made for better things than to be protected and pitied. She had so warm a heart to the heartier, homelier aspects of life, that it was a double trial to be most rejected there. No one supposed that Isabella would not make a capital farmer's wife. Nay, had Providence placed her in a humbler sphere, what a blessing she would have been to mechanic, fisherman, or hind; whereas Phemie would have been their ruin, yet, but that Isabella was active, and had clever hands, and Phemie went about in a waking dream, and was slow and awkward like anyone unaccustomed to manual occupations, where was the difference between them? When would Isabella like the merry harvest field, the bustling potato ground, and bien stack yard, the wild herd laddie and the decent cottar wife, or 'the lone green holms of the sea,' and the nets straining with the weight of their glistening treasure, or stretched out on the green turf to dry, the sturdy fisher in his striped woollen cap and long boots, and the bold blythe black-eyed girls, with their loads of bait, as she did? When would Isabella wish half so earnestly 'the speeding of the plough,' and 'the steeking of the stie,' or that those who were out on the great waters might reach their appointed haven in safety, and when would Isabella's heart thrill to the first notes of 'The kye coming hame,' and 'the waking o' the fauld,' or the 'boatie rows,' and 'caller Herrin'? It was unjust that none would allow Phemie her

deeper right of interest, her stronger bond of sympathy.

"Mr. Millar came in presently to enjoy his comfortable fireside and 'fine family.' He reaped as he had sown, with his share of bitters nevertheless. The night was cold, and he contrasted with great satisfaction their present house, lately built on his own plan, and at his own cost, with the inconveniences and draughts, and exposed situation of their former dwelling. It was a fertile subject with him, he never tired exulting over his ingenious devices, entirely fulfilled in their present commodious, well-finished, well-furnished establishment. 'It was a good hit the running up of that sea wall,' he mused, in a tone of gratified retrospection. 'It forms a complete screen; I really believe it is that which has saved you from your rheumatism this year, mamma.'"

There is a spirited account of the herring fishery on the east coast of Scotland, but the well known and graphic descriptions of this craft and its followers by Hugh Miller, renders any other attempt comparatively tame. It first appeared in his volume of 'Scenes and Legends,' but has been reproduced in a more finished form in his autobiographical work, 'My Schools and Schoolmasters.' In quieter, but equally truthful style, the author of 'Phemie Millar' describes some of the employments and customs of the seafaring population among whom she lived. Of her pictures of rural scenery here is an example:—

"The neighbourhood of Craiginch is at all times unsheltered and monotonous, exposed to blighting gales from the German ocean, often laden with those dense impalpable fogs, Walcheren born, for which Scotland is famous. But it has advantages of its own; it is a wide landscape, with a drapery simple as are the folds of the old grey plaid. You love it for its very absence of richness and grandeur; unassuming and homely, you cling to it faithfully. When the night lowers, and the driving rack blots out the few landmarks, and the sea-mews scream in shore, you feel that it has a poetry of its own, and when the corn is waving all along the flat coast line, with its blue sea delit, and in the clean atmosphere and unbroken distance, you can count the spires of four or five parish churches, and when the sun shines brightly over all, you greet its beams like the smile on the quiet grave face of some plain, honest friend. If you have been brought up in such a district, it is a question whether the soft and fertile, the bold and picturesque in scenery, will speak to your heart with accents truer, or more touching.

"Phemie loved this, her country side, in all seasons, and reckoned traversing it for three or four miles a great pleasure. Now, she had additional source of enjoyment, fine weather, rapid motion, the company of young people, like herself, and Niel Farquharson to puzzle over and plague, she was not behind Janet Hunter and Jeannie in her mirth.

"Sandy Rait considered the whole company under his guidance, and although relishing a look at the fields as well as his betters, would not tire his horse by moving faster or farther than he thought proper; but the girls indemnified themselves for Sandy's sober pace by ordering out Niel Farquharson to climb a steep bank and pull them brambles, and to commit the less lawful act of license of procuring them half won pods of peas from the mingled pea and bean sheaves at the side of the road, and as a conclusion to his labours in their behalf, he was to pull up a great juicy turnip, shake it free from the accompanying earth, 'shaw' it and peel it, previous to presiding honourably over its division among his clamorous employers.

"Once compelled to it, Niel performed his part tolerably, and deserved that Phemie should reserve for him the seat of honour next herself, her gloves in his pocket, and on alighting, her shawl and parasol to look after, besides the conveyance to its destination of the basket with that splendid military-

looking lobster. To speak frankly, the sedate young north-countryman looked a little restless and shy under these multiplied favours, and the waggish glances that gave them point."

The account of the return of Bob, the eldest son of the family, who had disappeared, and had not been heard of for eighteen months, is given with considerable dramatic effect. He had been to the northern whale fishery. The cause of his departure, and the feelings on his return, illustrate domestic occurrences common enough in every grade of life. That most of the characters and incidents of the novel are of somewhat too ordinary and familiar a kind, will by many be considered its chief fault, for which the peculiarities of local scenery and customs do not sufficiently compensate to render the book generally attractive. Of Phemie Millar, the heroine, let us only add that she is at last made happy by her marriage with a promising young artist, the son of humble parents in her native town.

NOTICES.

The Poetical Works of the late Catherine Grace Godwin. Edited, with a Sketch of her Life, by A. Cleveland Wigan. Illustrated with thirty-nine Engravings. Chapman and Hall.

IN outward appearance this is a most imposing work, being a large 4to volume of nearly six hundred pages, expensively printed, and copiously illustrated. Some of the poetry is of a pleasing kind, and the character of the lady as recorded in the prefatory memoir appears to have been marked by both social and literary accomplishments. But nothing, save the same spirit of affection for departed worth which led the Indian prince to build the Taj Mehal, or some express provision made by the author for the publication of her works, can account for the appearance of the poems in this form of ambitious splendour. The object is of course gained of leaving a permanent memorial of the writer's genius and worth in the possession of her friends; but a work of this kind can hardly be expected to claim wide favour from the general public. At the same time, let not the desire to avoid being biased by outward appearance lead the reader to the opposite tendency of unfair prejudice against the book, as is apt to be the case with sensible persons in judging of character by outward display. There are many striking and pleasing pieces in Mrs. Godwin's collection of poetry; and we think that Mr. Wordsworth expressed a fair and candid opinion of the writer's general merit, when, in reply to the request that the volume, *The Wanderer's Legacy, and other Poems*, published in 1828, might be inscribed to him, he said, after acknowledging handsomely the mark of respect, "I have read your volume carefully through, with much pleasure. Wherever it is read, such poetry cannot but do you honour. It is neither wanting in feeling, nor in that much rarer gift, which is the soul of poetry, imagination. There is a great command of language, and occasionally fine versification." The most interesting of the poems are "The Wanderer" and "Destiny." Some of the minor pieces, which originally appeared in annuals and magazines, are spirited and elegant. Of the engravings, most of the landscapes and some of the figures are finely drawn; but a few of the latter, such as the picture of Leontio and Elena, are very inferior in style, and are almost caricatures of the scenes which they are meant to illustrate.

The History of Yucatan from its discovery to the close of the Seventeenth Century. By Charles St. John Fancourt, Esq., recently H. M. Superintendent of the British Settlements in the Bay of Honduras. With a map. Murray.

THE knowledge of the history of Yucatan has hitherto been very limited, having to be derived from Spanish authors, many of whose works are rare and not easily accessible. Mr. Fancourt has therefore done good service to literature by pre-

paring the present summary of events of such importance in the history of the new world. The story of the first discovery and settlement of these regions by the Spaniards in the beginning of the sixteenth century is here narrated in a concise but spirited manner, commencing with the last voyage of Columbus in 1502, and of Juan Diaz de Solis and Vicente Zanes Pinzon in 1508, of Grijalva, and of Cortes. Mr. Fancourt describes the progress of European adventure and conquest, as recorded by Bernal Diaz Herrera, Cogolludo, and other Spanish historians. Of the various Indian races and tribes remarkable notices are given, including the Aztecs, whose name lately received so much notoriety in this country from the alleged specimens of a variety of their race exhibited in London and the provinces. The present volume may be regarded as introductory to a work which Mr. Fancourt is preparing on the more recent history of Yucatan, since the British log-wood cutters commenced their operations in the country, with an account, historical and descriptive, of British Honduras, down to the close of the administration of the author's predecessor in the government, Major-General Macdonald. A very good map accompanies the volume.

Emmanuel Appadocce; or Blighted Life. A tale of the Boucaners. By Maxwell Philip. 2 vols. C. J. Skeet.

THIS is a story of the Buccaneers, or Boucaners, as the author terms them, in which Emmanuel appears as a most accomplished and fascinating hero. There are stirring incidents in the tale; but neither pirates nor English sailors are much like the representations here given. The pictures are drawn more from theatrical and conventional ideas of such people than from real life. But some of the descriptions of scenery in Trinidad, the author's native island, are very good, and the account of cruelties to the poor blacks have the air of too truthful reality. The author says that he wrote his tale when "his feelings were roused up to a high pitch of indignant excitement, by a statement of the cruel manner in which the slave-holders of America deal with their slave-children." The reader will scarcely fail to enter warmly into the author's feelings in regard to this dark subject. Some of the scenes have a wild melodramatic interest.

SUMMARY.

A NEW edition, enlarged, of the treatise on *The Laws of War affecting Commerce and Shipping*, by H. Byerley Thomson, Esq., Barrister-at-Law, (Smith, Elder, and Co.,) is a work useful for reference at the present time. Encouraged by the favour with which the volume has been received by the mercantile world, for whose use it is intended, the author is preparing another treatise on the laws of War, relating to the army, navy, and militia, a compendium of legal information which will be equally opportune and useful with its companion volume.

A second edition of *Thoughts on Self-Culture*, addressed to women, by Maria G. Grey and her sister, Emily Shirreff, authors of 'Passion and Principle,' (Hope and Co.,) contains much matter worthy of study and consideration. An elementary work on *Sacred History, with a Compendium of Ecclesiastical History to the Accession of Constantine*, edited by the Rev. J. P. Chambers, Rector of Hedenham, Norfolk, (Hope and Co.,) is well adapted as a text book for instruction.

In Murray's *Railway Reading* a *Second Series of Essays for the Times* (Murray) contains the following articles, reprinted from that journal,—*Life of Lord Coke*, Layard's Last Discoveries, Lord Mansfield, Lion-Hunting in Africa, Jeremy Taylor, Lord Clarendon and his Friends, John Stirling, Americans in England, Francis Chantrey, Lord Langdale, Autobiography of a Chartist, Afghanistan, The Greek Revolution, Dickens and Thackeray. The subjects are so diverse, and the merits of the papers so various, that we suppose they are from the pen of different literary contributors. In Shaw's Family Library (J. F. Shaw)

a volume on *The Modern Mystery of Table-Rapping*, by J. G. Macwalter, addresses itself to popular credulity and curiosity, on a subject which more important affairs have happily withdrawn from general notice.

A *Plain and Easy Account of the British Ferns*, with a glossary of terms, (Hardwicke,) is compiled from standard works, and may serve as a key to larger treatises in this department of cryptogamic botany.

The fourth volume of the new edition of *Thiers' History of the French Revolution*, translated by Frederick Shoberl. The supplementary notes, from various authors who have narrated the events of the same period, form a valuable feature of this edition, which is also illustrated with good engravings.

Those who are interested in the shaving controversy will find the arguments on the hirsute side of the question tersely and sensibly stated, in a tract by David, *The Beard! why do we Cut it off?* (Bosworth.)

In Gleig's series of school publications appear *Forms of a Set of Books, by Single and Double Entry*, adapted to the Elements of Book-Keeping, in six parts, by A. K. Isbister, (Longman and Co.)

In Bohn's Illustrated Library (H. G. Bohn) is published the fifth edition of *Tasso's Jerusalem Delivered*, translated by J. H. Wiffen, with life of the author, and a postscript to the life of John Devey, who adds a few facts and statements which recent Italian writers have gleaned concerning Tasso.

Four lectures on *Early Education*, delivered in the Hall of the Collegiate Institution, Liverpool, by W. H. Bainbridge, F.R.C.S., are published by request of some of the auditors, (Blackader and Co.) On the physical department of youthful training some valuable practical suggestions are given. Under the title of 'Great Truths for Thoughtful Moments,' a series of little books are issued, by the same publishers, (Blackader and Co.), the last of which is entitled *The Power of Personal Godliness*, by the Rev. H. Burgess, LL.D., Curate of St. Mary's, Blackburn.

A short poem on *Home*, by Mr. G. A. Hughes, treats of familiar topics suggested by that title in pleasing strains. In the *Traveller's Library* (Longman and Co.), number sixty contains *The Present State of Morocco*, by Xavier Durrien.

LIST OF NEW BOOKS.

- Alison's Europe, People's edition, Vol. 5, post 8vo, cloth, 4s.
 Angelo: a Story of Modern Life, 2 vols. post 8vo, £1 1s.
 Aubrey, 3 vols. post 8vo, cloth, £1 11s. 6d.
 Banfield's Statistical Companion, 1854, 12mo, cloth, 6s.
 Barnes's (A.) Apostolic Church, 3rd edition, 18mo, cloth, 2s.
 Bibliotheca Classica, Vols. 3 and 4, Herodotus, 2 v., £1 12s.
 Bohn's British Classics: Addison, Vol. 3, post 8vo, 3s. 6d.
 — Classical Library: Catullus, Tibullus, &c., post 8vo, 5s.
 — Ecclesiastical Library: Ecclesiastical History, 5s.
 — Standard Library: Locke's Works, Vol. 1, 3s. 6d.
 Bowman's Practical Chemistry, 2nd edition, 12mo, 6s. 6d.
 Buchan's (A. W.) Reader, 12mo, bound, 3s.
 Campbell's (Lady) Cabin by the Wayside, fcap, 8vo, cloth, 2s.
 Cecil's (R.) Remains by Rev. J. Pratt, 12mo, cloth, 2s.
 Cotton's Short Prayers, 5th edition, 18mo, cloth, 1s. 6d.
 Dalton's (The), by C. Lever, 2 vols. 8vo, cloth, reduced, 14s.
 D'Arbly's Diary, new edition, Vol. 3, 12mo, cloth, 3s.
 Ellet's Family Pictures, 2nd edition, 12mo, cloth, 2s.
 Friends in Council, 2 vols. fcap. 8vo, cloth, 9s.
 Guthrie's (J. E.) First False Step, 12mo, cloth, 2s. 6d.
 Hopkins (T.) on Atmospheric Changes, 2nd edition, 8vo, 9s.
 Hymns for Infant Minds, 42nd edition, 18mo, cloth, 1s. 6d.
 Lingard's England, Vol. 1, cloth, 3s. 6d.
 Lloyd (W. W.) on the Shield of Achilles, royal 8vo, cloth, 5s.
 Maddock (A. B.) on Mental and Nervous Disorders, 5s. 6d.
 Orr's Memoirs, &c., edited by J. H. Stoequeler, 2 vols., £1 5s.
 Ott's Circle of the Sciences, Vol. 1, boards, 2s. 6d.; cloth, 3s.
 Parson's Treatise on the Law of Wills, 8vo, boards, 5s. 6d.
 Poems by Melanther, 8vo, cloth, 4s.
 Professor (The), by E. Carlen, 3 vols. post 8vo, £1 11s. 6d.
 Renzi, by Bulwer, 12mo, boards, 1s. 6d.
 Smeaton's Builder, new edition, 18mo, cloth, 5s.
 — Painter, new edition, 18mo, cloth, 2s. 6d.
 Stewart's (J.) Stable Economy, 6th edition, fep. cloth, 6s. 6d.
 Strickland's Queens of England, Vol. 5, post 8vo, 7s. 6d.
 Thiers' French Revolution, Vol. 5, post 8vo, cloth, 6s.
 Thomson's (H. B.) Laws of War, 2nd edition, boards, 4s. 6d.
 — (W.) Outlines of the Laws of Thought, 7s. 6d.
 Traveller's Library, No. 60: Present State of Morocco, 1s.
 Tropeneger's English-German Grammar, 5th edition, 6s.
 Warren's Ten Thousand a Year, Vol. 1, crown 8vo, 4s. 6d.
 Watkins (Rev. C. F.) Juries of France, fcap. 8vo, 3s.; sd. 2s.
 Whom to Marry and How to Get Married, post 8vo, 3s. 6d.
 Williams's Modern German and English Dialogues, 3s. 6d.

PROFESSOR JAMESON OF EDINBURGH.

ANOTHER of the great names of the University of Edinburgh has disappeared. Last week died Robert Jameson, the veteran Professor of Natural History and Keeper of the University Museum. He had attained the age of 81 years, and the 50th year of his professorship. Latterly he was confined to his home by continued illness and infirmity, but, to the last, retained his enthusiastic devotion to science.

Professor Jameson was born at Leith in 1773. He studied medicine in his youth, but abandoned all intentions of pursuing the practice of that profession very early, the attractions of the natural history sciences having more charms for him. The professional studies through which he had gone proved, however, highly useful to him during his after-teachings, and enabled him to appreciate duly the physiological as well as the systematic elements of natural history. This the pages of the 'Edinburgh Philosophical Journal' amply prove. He must have made rapid progress in geological studies at an early age, since, in his 25th year, he published his account of the geology of Arran and the Shetland Islands, and, in 1800, his 'Mineralogy of the Scottish Isles.'

To perfect himself in his favourite pursuits he proceeded to Friburg, and became a disciple of the celebrated Werner, of whose peculiar doctrines he was for some time one of the ablest advocates, and in grateful commemoration of whose merits he founded the Wernerian Society, a body that by its meetings and transactions has rendered memorable services to natural history. Professor Jameson's German studies proved afterwards not only of no small advantage to himself, but also to science throughout Britain; for at a time when comparatively few persons studied the German language, or made themselves acquainted with the doings of German philosophers, the editor of the 'Edinburgh Philosophical Journal' kept naturalists and geologists well informed of the progress of their sciences in the states of Germany. In 1804, on the death of Dr. Walker, a philosopher and practical naturalist of great merit, whose name deserves to be better known than it now is, Mr. Jameson was appointed his successor in the Edinburgh chair of natural history. From that time forward, he exercised a great influence through the medium of his numerous pupils, many of whom became highly eminent. Quick to perceive true merit, and ever watchful of indications of scientific ability, he never lost sight of any student who manifested a love for natural history in any of its branches. It was during the highly instructive walks and excursions of his class, led by himself, to explore the numerous and curious geological phenomena with which the neighbourhood of Edinburgh abounds, that he made those personal discoveries, and laid the foundations for affectionate friendship with his juniors. These rambles were among the chief attractions of his course, and as long as his strength permitted him to conduct them, he had a large body of admiring disciples. Many of the ablest geologists and naturalists of our time, both British and foreign, were thus trained under him.

Among his larger works, the principal is the 'System of Mineralogy,' first published in 1806, and in a different form in 1816. Many papers and memoirs on the same theme came from his pen. During the earlier years of his professorship he paid much attention to zoology, and contributed importantly to the investigation of the marine animals of the Scottish seas. In his management of the museum under his charge, all the branches of natural history to which it is devoted received equal and just attention. He continued to edit the famous scientific periodical known by his name to the last. It originated in 1819.

Professor Jameson was unmarried. In private life he was the kindest of relatives, and beloved by a large circle of friends. His house was the resort of every person of merit and distinction who came to or passed through Edinburgh. In person he was slender and wiry, with a countenance strongly expressive of vivid intellectual power.

The citizens of Edinburgh have shown their high sense of the merits of this distinguished man by awarding him a public funeral. In the honour thus paid, lately to Wilson and now to Jameson, we recognise a perception of the true dignity of literary and scientific avocations on the part of the people of Scotland, which we fear we should seek for in vain on this side of the Tweed.

At a meeting of the Edinburgh Town Council on Monday, it was resolved, on the motion of the Lord Provost (the appointment being in the gift of the Crown), to present a memorial to the Home Secretary, recommending Professor Edward Forbes to his favourable consideration, as being qualified in an eminent degree to fill the vacant chair; and we have reason to believe that the office would be accepted. Although we should not but rejoice at the good fortune of the people of Edinburgh in having their University department of natural history placed under the direction of so distinguished a naturalist, we shall have sincerely to regret his removal from the King's College chair, and from the London Museum of Geology. The loss to the latter institution and to the Geological Survey, of the services of Professor Edward Forbes, will not easily be repaired; and his absence from the councils and evening meetings of the Royal and Geological Societies of London, of the latter of which he is the president, to say nothing of more private associations of learned and scientific men, will be severely felt by a numerous circle of admirers and attached metropolitan friends.

WATER COLOUR SOCIETY.

GREAT and popular as the merits of this time-honoured institution always are, the Painters in Water Colours have this year produced an exhibition quite unrivalled in the strength and brilliancy of its effects. The occurrence of a fiftieth anniversary of the Society's Exhibition naturally leads to the reflection of the great and astonishing progress in art—of which it has been the representative and exponent—of the various styles it has been the means of bringing into notice and eminence, and of the distinguished names which have both borrowed from and added to its celebrity. Nor can a comparison be instituted for one moment between the first rude washings of Girtin, or the early essays of Prout, which are now treasured as historical curiosities in the portfolios of connoisseurs, with the brilliant and elaborate compositions in this room, without producing a feeling of triumph in the successful progress which leisure, taste, and education have during these years produced, both in art-production and art-feeling. Yet, not these cheering considerations, nor the prestige of past celebrity, or even an association of eminent names, or the re-introduction to old favourites, are altogether the source of the very sincere gratification with which this year's Exhibition has been universally welcomed. This is rather to be found in the substantial merits of the great majority of the works, the earnest labour and skill which have been bestowed upon them, as if by men who feel they are appreciated, and the remarkable absence of those fatal blots, or blanks, from which the eye naturally turns aside, in the shape of incompetent or bad pictures.

It will be acknowledged at once that the crowning effect of the whole collection is given by some very gorgeous specimens of colour by Carl Haag; and he is closely followed by Mr. Duncan and Mr. T. M. Richardson in the same points of distinction; but to those who are willing to look further than a first effect, a very large class of excellent painting, though less immediately conspicuous, will be found to repay the search. First, however, in point of distinction are to be noted the *Morning in the Highlands* (83), and the *Evening at Balmoral Castle* (201), above referred to, of Carl Haag. This bold and accomplished artist carries his execution to the utmost limits of his materials, and whatever can possibly be done with paper and paint seems to be attempted, and generally with success, in his works. The figure of her Majesty as she stands at

the door of the castle, in the latter of these subjects, is evidently a point upon which no care and skill have been spared, and the tint of the torchlight upon the face of the men may be selected as a most perfect instance of truthful adaptation. Throughout the scene, high as the scale of colour is, the warm effect is powerfully maintained, and with little sense of exaggeration. The stag has truly not the luxurious flow of Landseer's outline about it; and those difficult subjects, the waiting gentlemen, &c., have to struggle against an air of wooden imbecility, which may possibly be true to nature after all; but the elaboration of detail and the glow of colour are pre-eminent. We observe that Mr. Haag announces himself as Court Painter to the Duke of Saxe-Coburg; but besides these brilliant specimens of the courtier style of art, he contributes also a *Tiroler* (82), which is evidently studied from a foreign source, and is in quite the conventional style of this class of subject. The lower part of this picture is dark, and forms a pleasing contrast to the warm glow of the ruin; as a study it deserves attention. The head called *Un Campagnole* (131) is in a still higher style, and in all points of treatment is a most masterly and successful performance.

Mr. T. M. Richardson again unfolds some glowing passages from the Italian mountain scenery. The *Val St. Nicola* (14) deserves a close attention, and is full of subject of the highest interest. Here, however, as in Mr. Haag's pictures, the materials give way under the painter's attempts, and the treatment of the distant mountains, and of the dark recesses of the ravine on the right, wonderful as it is, is yet beyond the power of Water Colours. The *View of the Town of Lagonegro* (179) again is a subject, if possible, more elaborate, more rich and brilliant than the preceding. But amongst the most successful of this artist's works must be noted a pair of cabinet subjects, called *La Filatrice* (145) and *La Cantatrice* (149), the former of which is unsurpassed by anything in the room for rich, varied, and delicious colour. The style of the figures is such as to convey no notion of originality in their composition, but seldom has this branch of the art been carried to higher excellence than in the former of these two productions.

The works of Mr. J. Duncan, the Callows, Frederick Taylor, J. T. Lewis, Hunt, and others, are of unusual interest and merit, but we are compelled to defer a more special notice to a future occasion. It is enough to say, that though not large, consisting of 356 subjects, this gallery is one of the finest Exhibitions that the Society has produced of late years.

TOPICS OF THE WEEK.

ACTIVE preparations are being made on a large scale, for a grand 'Educational Exhibition,' to be held in July, August, and September, in St. Martin's Hall. The Council consists of most of the principal men of rank and eminence in science and art, and the office of President has been accepted by the Earl Granville, who has named the following members to serve on sub-committees for correspondence, for classification, arrangement, and selection, and for lectures. The Committee met on Friday last at five o'clock, and after electing for its Chairman the Earl Granville, who has accepted the office, proceeded to name the members to serve on the sub-committees as follows:—

1. Sub-committee for Correspondence:—Lord Berriedale, Lord Ebrington (chairman), Mr. Joseph Kay, Mr. F. R. Sandford, Mr. E. C. Tuffnell, and Mr. Twining. 2. Sub-committee for Classification, Arrangement, and Selection.—Rev. J. Barlow, H. Cole, H. Chester, Rev. S. Clark, Rev. G. C. Crossley, C. W. Dilke, H. Dunn, P. Graham, Dean of Hereford, Edward Hughes, John Hullah, Rev. M. Mitchell, Rev. H. Moseley, Dr. Playfair, J. Reynolds, B. Scott, T. Twining, jun., Professor Willis (chairman), J. Waley. 3. Sub-committee for Lectures.—Messrs. C. Babbage, Rev. J. Barlow, Sir G. Clerk, Bart., Dean of Hereford, R. Hunt, Dr. Latham, W. Linton,

H. C. Lunn, Rev. H. Moseley, Professor R. Owen, Dr. Playfair, Rev. Baden Powell, Rev. P. Smith, Professor John Wilson, R. N. Wornum. The Sub-committee for Finance has met twice. The Sub-committee for Correspondence has met twice. The Sub-committee for Classification, Arrangement, and Selection, met on Tuesday, and determined to issue forthwith a Classified List of Objects for Exhibition. The sub-committee of Lectures has met once. Mr. H. Chester, the Chairman of Council, is *ex officio* a member of all Committees and all Sub-committees. Mr. Dodd has been appointed General Superintendent of this Exhibition. The first meeting of the General Committee was held at the Society's House on Monday, when the following resolutions, embodying the general principles on which the Exhibition should be conducted, were agreed to:—1st. The proposed Educational Exhibition is intended to illustrate the condition of Elementary Education in the United Kingdom and its Colonies, Continental Europe, and the United States of America, by bringing together complete collections of educational appliances and objects, such as—1st. Models of school buildings, arrangements, and fittings, Books, Maps, Diagrams, Models, Apparatus, &c.; 2nd. Specimens of the work done in schools, viz., Drawings, Writings, Needlework, &c.; 3rd. Laws of Public Instruction, Statistics of Education, School Regulations, Time Tables, &c. 2nd. That the Exhibition be opened in St. Martin's Hall, in the last week of June, and be kept open for about three months. 3rd. That it is highly desirable that means should be found to render the collection permanent, as the basis of a National Museum of Education. 4th. That all Boards, Societies, and Individuals, concerned or taking an interest in education, be invited to co-operate in forming the Exhibition. 5th. That all articles sent for Exhibition, should be accompanied by sufficient explanatory information as to their use; and that those from foreign countries should also be accompanied, as far as possible, by an account of the system of instruction under which they are used. 6th. That it is very desirable that articles sent for exhibition should be priced, and that the terms on which they can be supplied to schools should be stated. 7th. That although the primary object of the exhibition has reference to the elementary and technical instruction of the working-classes, articles suitable for use in Institutes, or in Trade or other Schools, may be freely admitted so far as the space will allow. 8th. That it is desirable that during the period of the Exhibition, lectures be delivered, and papers read, on the subject of the collections exhibited, and on the theory and practice of education; and that arrangements be made for bringing together persons engaged in instruction, and for enabling them to profit by the information afforded, and to discuss practical subjects connected with schools. 9th. That sub-committees should be appointed for Finance, Correspondence, Classification of the Collection and Arrangement of the Building, and Lectures.

The government lately appointed Dr. Lees of Edinburgh assistant to Professor Duncan, in the mathematical chair of the University of St. Andrews, "with all the powers and privileges of a professor." This appointment has given offence to the academical authorities. They do not impugn the right of the Crown to make the appointment, nor do they venture to disparage the claims of Professor Lees, but they object on technical grounds to the arrangement, as giving to the chair of mathematics two votes in the senate. We do not see that any legal difficulty can arise from this. The chair may have only one vote, the junior professor using his right only in the absence of the senior professor, whose age or infirmities will probably preclude him from taking active part in the public duties of his office. But it is generally understood that the opposition is really directed against Dr. Lees personally, another candidate having been favoured by some of the local authorities. Dr. Lees has long been distinguished as an able and zealous mathematical teacher, especially in connexion with the Scottish Naval and Military Academy, and the Edinburgh School of Arts. With the success and

prosperity of this latter institution his name is honourably associated, and we believe that it was through his connexion with what is justly deemed the model School of Arts in the kingdom, that his name was chiefly commended to the Government and its advisers. The University of St. Andrews ought to be glad of acquiring the services of a professor bringing with him the reputation of much professional experience and public spirit, as well as of scientific attainments. If there is cause for surprise at all in the matter, it is that a teacher accustomed to the busy practical schools of modern science should be ambitious of occupying a chair in this venerable but remote and decaying seat of learning.

M. Geoffrey Saint Hilaire and other eminent naturalists in France, are beginning to turn their serious attention to the acclimation or domestication of animals, which have hitherto been totally unknown to Europe, or known only as objects of scientific or idle curiosity. Within the last month, they have received for the Jardin des Plantes, at Paris, a number of *Yaks* from China—an animal which Buffon says "is more precious than all the gold of the New World." In Thibet and China this animal serves as a horse, an ass, a cow, and a sheep; he bears heavy burdens, draws large loads, supplies milk, has flesh which is excellent, and hair which can be wrought into warm cloths. To naturalize him, therefore, in Europe would be an immense service to mankind; and as he bears cold bravely the French naturalists have every hope that they will be able to do so—though, by the way, the late Lord Derby made the attempt and failed. Some Chinese have been brought over to attend the *Yaks*, and they will teach the French the way of treating them and of curing them in sickness. The *Yaks* are of lowish stature, are singularly shaggy, and have tails more bushy than those of horses. It is to be hoped that England will take her share in endeavouring to accustom Asiatic, American, and African animals to our European climates. It is not very creditable to our boasted nineteenth century, that in this respect it is far behind the old Romans:—out of the many thousand species of which the animal creation consists, only between forty and fifty are in fact domesticated.

Our remarks on the death of M. Mauvais, of the Paris Observatory, have elicited a further explanation of this melancholy affair. Our information having been derived from several independent sources, it was not hastily nor groundlessly that we made the announcement that seems to have given offence to M. Le Verrier and his friends. In our paper of April 15, we inserted M. Paye's lengthened statement, though it commenced with the remark that we had made 'une accusation terrible contre M. Le Verrier et contre le Gouvernement Français.' It appears from the account of the matter published in a Parisian scientific journal, 'Cosmos,' of the 14th of April, that M. Le Verrier had done all he could to retain M. Mauvais in the Observatory, and that after he had resigned, he had been induced to accede to the solicitations addressed to him to resume his labours. But at this point the editor of 'Cosmos' says:—'On eut, hélas! le triste courage de lui dire que cette détermination spontanée, qui lui était commandée par son propre intérêt, autant que par l'intérêt de la science, était un outrage à la mémoire d'Arago! Et sans le vouloir, sans le prévoir, sans doute, on l'a tué!' This account of the matter confirms what alone we at first stated, that poor Mauvais took so much to heart the abrupt and sweeping changes made in the Observatory, that his mind was upset, in which state he committed suicide. The attempt to remove Arago himself is not forgotten, a purpose from which the Emperor recoiled, with his usual good sense and tact, on hearing the indignant feeling expressed in all countries. But it seems that the humbler attachés of the Observatory were not permitted to retain their posts, which formed part of M. Mauvais' trouble and grief.

Lord Cockburn, one of the Scottish judges, the friend and biographer of Jeffrey, died at Edinburgh

on Wednesday. As an advocate Henry Cockburn distinguished himself in early life, and he had long been one of the leading men at the bar before he was advanced in 1834 to the bench, where his ability as a judge was equally conspicuous. As a citizen, Lord Cockburn was much respected and beloved. Although the 'Life of Jeffrey' is his only published work of any importance, his literary pursuits, and his taste in the fine arts, have been long known beyond the local circles in which he moved. His name will also be honourably remembered as one of the associates of Jeffrey, Horner, Brougham, Sidney Smith, and the rest of the little band of youthful writers who, at the time of the first starting of the 'Edinburgh Review,' gave so great an impulse to the politics and literature of this country.

The French government on Sunday last promulgated in the 'Moniteur' the treaty with Belgium, for the suppression of literary piracy, and the protection of literary property. This treaty, which has been several times noticed in this journal, was concluded in 1852, but political causes have heretofore retarded the promulgation of it. It is for French literature of the very highest importance—as it is in Belgium that the piracy of French publications has been for years carried on to the largest scale. Belgium in fact was to France what the United States have been to us. In addition to "books, pamphlets, and other writings," the treaty extends protection to musical compositions, designs, paintings, sculpture, engravings, lithography, and "all other similar productions of the literary and artistic domain." Dramatic pieces count as literary property; but for the performance of them, payment is to be made according to a fixed tariff, which varies in proportion to the population of the towns in which the performance takes place. And *apropos* of artistic property in France, we may mention that in virtue of a law just passed and published, the widows and children of musical authors and composers will be entitled to the same proprietorship in their works as is enjoyed by those of literary men—that is, the widows for life, and the children for thirty years after their parents' death. The law in question remedies a defect in French legislation which for too many years has been a scandal and a wrong. For what "reasonable reason" the productions of men of musical genius fell to the public after their death, to the exclusion of their wives and children, when literary works, however unimportant, enjoyed ample protection—it would require a wise man to tell. But lawgivers not unfrequently do acts which pass the understanding of ordinary mortals.

The name of Nicholas Gogol will be familiar to the literary public as that of a Russian poet, novelist, and dramatist of considerable merit. One of his most popular dramatic pieces is a comedy in five acts, called *Revizor*, in which the proverbial corruption of Russian functionaries is satirized with really remarkable power. When the play was presented to the theatrical censor at St. Petersburg it was peremptorily rejected; but Gogol obtained an audience of the Emperor Nicholas, read the manuscript to him, and got his permission to have the piece performed. The success it obtained was very great, and has been lasting. As the Russians happen just now to be exciting a good deal of attention in western Europe, the manager of the Porte St. Martin Theatre, at Paris, fancied that this comedy of Gogol would please the Parisians, and, accordingly, he a few nights ago brought out a translation of it, under the title, *The Russians Painted by Themselves*. But he forgot that a satire on local manners and customs, however true or spirited, necessarily loses much of its effect when presented to foreigners totally unacquainted with them; and that dialogue which may be singularly witty in one language becomes rapid in another. He consequently had the mortification of hearing the piece hissed, and he has been obliged to withdraw it. Had he, however, taken the precaution of condensing the five acts into three or two, which under the circumstances he might fairly have done, the result would perhaps have been different. As it was, the literary portion of the first night's audi-

tory were not sorry to have the opportunity of seeing something of the *matériel* of which a modern Russian comedy is composed, and something of Russian manners described by a Russian. On the first point their judgment was rather favourable to the Russians, notwithstanding the hissing of the pit: on the second point they laughed scornfully at that unfortunate people. And no wonder that they felt scorn, for never did poor people 'show up' so pitifully. The comedy, for example, introduces us to the functionaries of some distant town, who have been informed that a certain great personage is coming down from St. Petersburg, to make an examination into matters in general. Immediately, the Governor of the town tries to persuade people not to make known that he has accepted bribes, and pilfered the government stores; the postmaster takes measures for preventing the discovery that he has been in the habit of opening and reading all letters and of stealing anything valuable that they might contain; the judge drives his geese and fowls from the court house, which they have occupied for fifteen years, and gets up papers which appear to prove that he has done his duty, though he has really not tried a single case since he has been in office; the director of the hospital astonishes his patients by a distribution of night-caps and of soup a trifle stronger than water; and the whole corps of policemen, who are generally dead drunk from morning till night, gravely get their friends to drench them from time to time with pails of water to keep off intoxication. At last the great personage arrives, and terrifies all these people by finding everything wrong. But they bribe him largely, one after the other, and he goes back to St. Petersburg to report everything right.

The list of births, marriages, and deaths, so attractive a portion of the daily newspapers to many readers, has this week received the prominent position of the first column of 'The Times,' a place which it is hereafter to occupy. One day this week there was literally a column of this domestic and family intelligence, including more than thirty marriages, supposed to be of sufficient importance for public announcement. The custom of advertising the marriages of private persons in the newspapers only dates from about a century back. When first practised it caused much merriment among the wits of the coffee-houses and clubs. There is a paper on the subject in the 'Idler,' of July 1, 1758, in which we read that "many an eye, ranging over the page with eager curiosity in quest of statesmen and heroes, is stopped by a marriage celebrated between Mr. Buckram, an eminent salesman in Threadneedle-street, and Miss Dolly Juniper, the only daughter of an eminent distiller, of the parish of St. Giles in the Fields, a young lady adorned with every accomplishment that can give happiness to the married state. Or we are told, amidst our impatience for the event of a battle, that on a certain day, Mr. Winker, the tide-waiter at Yarmouth, was married to Mrs. Cackle, a widow lady of great accomplishments, and that as soon as the ceremony was performed they set out in a post chaise for Yarmouth." The removal of these announcements from among the general news, and their collection into a particular list, put an end to the incongruities and disappointments to which Dr. Johnson humorously alludes. The increased number of such advertisements has long since led to their curtailment, eulogistic comments being reserved only for rich or titled, not for ordinary or humble virtue. The allotment of a regular and prominent place in the leading journal of the day for the announcement of births, deaths, and marriages, is an event in periodical literature worthy of passing notice, in connexion with the former history of newspaper usages in this matter.

The gentlemen of the Kensington Conversation, and their ladies and friends, had a brilliant meeting on Thursday evening at the quaint and gorgeously furnished Elizabethan mansion of W. F. Wolley, Esq., known as Great Campden House. Among the oil paintings exhibited were some choice specimens by Turner, Etty, Raeburn, E. Landseer, Cope, Cooke, Creswick, Danby, Frith, Millais, McInnes,

Lance, Linnell, Ward, Webster, &c.; and some water colour drawings and sketches by Lewis, Hunt, Richardson, Taylor, Goodall, and Topham. The attendance during the evening was estimated at upwards of six hundred.

The first of the series of *soirées* given by the Earl of Rosse, at his mansion in Connaught-place, as President of the Royal Society, will be held on Saturday next.

The sixty-fifth anniversary dinner of the Royal Literary Fund takes place at the Albion, in Aldersgate-street, on the third of May. Lord Mahon is in the chair.

An observatory is being constructed at Madrid, and the government has ordered the necessary instruments to be made at London, Munich, and Paris.

At the last Meeting of the Geographical Society of Paris, the gold medal was awarded to Dr. Barth, for his important geographical discoveries in Central Africa.

The appearance of Mdlle. Sophie Cruvelli, on Thursday, at the Italian Opera, as *Desdemona*, in *Otello*, has been the most notable musical event of the week. There were occasional displays of fine art, but, as a whole, there was want of spirit and effect, and the reception, for a first appearance, was far from enthusiastic. Tamberlik was painstaking and energetic as usual, and the meritorious efforts of Stigelli deserve special commendation. Neither the musical nor dramatic interest of this opera is such as to admit of its being greatly popular without extraordinary excellence in the principal singers. The Queen was present for the first time this season. We believe that Mdlle. Cruvelli's engagement is for eight nights, at 250*l* a night. The *Elisir d'Amore* on Tuesday presented the same cast in all the leading characters as last year, Mdlle. Bosio and Signor Ronconi sustaining their parts with unusual spirit and care, and the performance was altogether most pleasing. At Drury Lane, the Royal Opera company are proceeding successfully in their popular career. On Monday and Tuesday *Lucrezia Borgia* was produced, Madame Caradori sustaining the part as effectively as the *Norma* of the preceding week. There were two new appearances, Mdlle. Vestvalie, a contralto, with personal presence and style of acting surprising rather than pleasing, and Mr. Hamilton Braham, whose careful acting and correct singing, as *Don Alfonso*, gained merited applause. Signor Pavesi's performance of *Gennaro* was very good, the result of strenuous care and exertion. On Thursday *Der Freischütz* was given, Madame Caradori as *Agatha*, Mdlle. Sedlatzek *Anna*, Herr Riechardt *Max*, and Herr Formes *Caspar*. The managers of the Royal Opera, whether from policy or want of arrangement, do not publish their plans far in advance, but it is intended to keep up throughout the season the performances of Italian and German operas on fixed nights of the week.

Quite a sensation has been caused in the musical circles of Paris by the execrable manner in which the *Donna del Lago* was performed at the Théâtre Italien a few nights ago. The principal rôles were changed in a most extraordinary way; the tenor's to a barytone's, the contralto's to a soprano's, and others were sung by persons who couldn't sing! The management has been vehemently blamed for tolerating such a scandalous exhibition in one of the great musical establishments of Europe. Alboni is particularly censured, as her share in the affair was the greatest. It is said, that for some time past this lady has been getting rapidly out of favour with the Parisians. Not only does she sing with greater *nonchalance* than ever, but she has *boulevé* nearly all the operas in which she appears, by taking on herself to transform the contralto score to a soprano one. And for such pranks as these she has 80*l*. a night! As a set-off to the shameful massacre of the *Donna del Lago*, the *Beatrice di Tenda* has been produced with great care, and Mdlle. Frezzolini has been very successful in it. Of Mdlle. Bury's appearance in the *Sonnambula* last night we must reserve our notice till next week.

At the Philharmonic Society's concert on Monday, Herr Molique's performance of his violin concerto in A minor was the feature of the evening. The vocalists were Madame Clara Novello and Signor Belletti. Beethoven's Fourth Symphony and Mendelssohn's Isles of Fingal overture were finely given. A manuscript sinfonia, by Rosenheim, presented some good points, but was not of a substance to command special notice.

The singers of the Cologne Choral Union are to give a series of performances next month at the Hanover Square Rooms, commencing on May 8th. It is announced that they have about a hundred and twenty morceaux in their repertoire, many of which are new.

A comic opera, in two acts, by M. Paul Henrion, called a *Rencontre dans le Danube*, has been received with favour at the Théâtre Lyrique at Paris. The libretto is, however, a foolish one.

PROCEEDINGS OF SOCIETIES.

ASTRONOMICAL.—*Continuation of the Annual Report.*—An important investigation of the theory of the pendulum, taking into account the rotation of the earth, has recently been published by the Physical Society of Dantzic, being a memoir on the subject by M. Hansen, which has been honoured with the prize of the Society. The chief novelty of the investigation consists in introducing the supposition of the pendulum being not a mere mathematical point, but a physical agglomeration of particles. By adopting this more general view of the subject, M. Hansen has succeeded in deducing several results of a hidden character which had hitherto escaped notice. The most important of these consists in the fact, that a rotatory motion of the pendulum about its axis is capable of exercising a very sensible influence on the azimuthal motion of the plane of oscillation. M. Hansen illustrates his results by a variety of striking examples, and he concludes his valuable essay by investigating the motion of a pendulum of a novel construction invented by himself, with the view of obviating certain disadvantages attending the usual form. The results of Mr. Lassell's Maltese expedition are mentioned in the 'Monthly Notices' for November and December, 1852, and for March and April, 1853, and the observations of Saturn are now in course of printing in the 'Memoirs.' Some observations on the great nebula of Orion, and some other nebulae, are now in the hands of the Secretaries. Nevertheless, Fellows would feel that this report was incomplete if it omitted some mention of so remarkable an undertaking. Mr. Lassell's principal inducement was a desire to take advantage of the approach to conjunction of the remotest three planets, and to observe them in a lower latitude. Malta, as a British possession easily accessible, and known to be favoured with a large proportion of clear sky, appeared to unite more advantages than any other place. It was hoped that its position, surrounded by at least a hundred miles of sea in all directions, would secure an equable temperature and a quiet atmosphere. Nor was this hope disappointed, the tranquillity of the air being even more conspicuous than its transparency. The following extract of a letter from Mr. Lassell to one of the Secretaries may be quoted:—"Excepting the transparency of the obscure ring of Saturn, perhaps my discoveries abroad were rather negative than positive. I ascertained, at least to my own conviction, that no other satellite exists about Neptune large enough to give hope of discovery without considerable improvement of our telescopes. Also, that while I was enabled most fully to confirm my discovery of the previous year, of two new and more interior satellites of Uranus, I arrived at an equally strong conviction that these two, together with the first two satellites simultaneously discovered by Sir W. Herschel in 1787, constitute the whole of the planet's retinue hitherto discovered. In the nebula of Orion I have, I believe, seen some minute stars in the neighbourhood of the trapezium which are new. On the other hand, some of Mr. Bond's stars I have not been able to

make out. A comparison of Sir John Herschel's, Mr. Bond's, and my own drawings of this wonderful object must, I think, suggest the idea of change in the nebula, or variability of the stars, or otherwise, a less uniformity of delineation of the same thing than might have been hoped for." The Fellows will most assuredly join the Council in congratulating Mr. Lassell on his safe return, and in expressing their high sense of his devotion to astronomy. Nor will it be forgotten that such expeditions are sure to leave something behind, as well as to bring something home. Many a year from this date, the obituary notice of some distant correspondents from Malta, or from the Cape, may record that their attention was first called to astronomy by Lassell and Herschel. Mr. De la Rue has recently presented to the Society a beautiful coloured representation of Saturn, embodying exclusively the results of his own observations of the appearance of the planet during the latter part of the year 1852. In this drawing, which is highly creditable to the observer and to his instrument (a 13-inch Newtonian of 10-feet focal length, mounted equatorially, and constructed by himself), several interesting features are exhibited, most of which have been already brought under the notice of the Society. It may be mentioned that the outer ring exhibits the division seen by Mr. Dawes and other observers, and also a bright zone close to it, which does not appear on the drawings of other observers of the planet. As Mr. De la Rue has engraved the drawing on steel, and very liberally placed copies of it at the disposal of Fellows of the Society, those who are not already in possession of one can obtain a copy on applying to the Assistant-Secretary. The beautiful art of photography seems likely to be of much utility in conducting to a more accurate knowledge of the physical constitution of the celestial bodies. At the Annual Visitation of the Royal Observatory of Greenwich, in the month of June last, much interest was excited by the exhibition of a photographic image of the moon in her first quarter, which had been taken with the great refracting telescope of the Cambridge Observatory, U.S. At the meeting of the British Association held in the month of September, Professor Phillips exhibited several interesting specimens of the same kind taken with a telescope of eleven-foot focal length. Mr. De la Rue, who has also turned his attention to this department of photography, exhibited to the Society in the course of the past year an apparatus which he has contrived to facilitate the taking of such images. A good collodion picture of the moon was shown which had been taken by him in thirty seconds by the aid of this apparatus. Our Transatlantic brethren continue to cultivate the various branches of astronomy with the same persevering energy which has already secured for them so honourable a position in the scientific world. Their labours during the past year have been signalled by the publication of what is intended to form the first volume of an Astronomical Ephemeris, a work resembling in its main features the 'Nautical Almanac' and other similar Ephemerides which are published annually in the principal countries of Europe. A brief account of this important production has already appeared in the 'Monthly Notices.' It is hardly necessary to state that the expense of publication is defrayed by the government of the United States, which has on several former occasions exhibited a gratifying proof of its enlightened zeal in promoting the advancement of astronomical science. Lieut. Davis of the United States Navy has been appointed to the general superintendence of the Ephemeris; the arrangements connected with the theoretical department have been confided to Professor Peirce. The cordiality and zeal with which various individuals of acknowledged competence, residing in different parts of the Union, co-operated in executing a large portion of the laborious calculations required for this work, cannot be too strongly applauded by every lover of science; while such spontaneous efforts constitute a favourable omen as could be desired of the future career of eminence which, in all human probability, is in store for American

astronomy. The Council can only briefly refer to the American Lunar Tables which have been recently published in connexion with the Ephemeris above mentioned. These tables are founded on Plana's theory of the moon, modified by the recent researches of Airy, Hansen, and Longstreth. The artificial mode of forming the arguments, which had been employed by Mayer, Bürg, and Burckhardt, is rejected, the expressions for the co-ordinates of the moon's place having the same form which they assume when deduced directly from theory, subject to a slight modification of the expression for the latitude, which facilitates the process of computation, while it leaves the connexion with theory still obvious. But the peculiarity by which these tables differ from all other lunar tables consists in their being so constructed as to give the values of the arguments in *time* instead of *area of the circle*. This mode of construction, which had been already employed successfully by Carlini in his solar tables, doubtless affords great facility in forming the arguments; but when the question refers to the theory of the moon's motion, which is a vastly more extensive subject, it would be premature to pronounce an opinion on its merits without some actual experience of its working. With respect to several other investigations which the publication of the American Ephemeris has given rise to on the part of American astronomers, the Council can only allude to a determination of the sun's semi-diameter by Professor Winlock, from observations made at Greenwich by Bradley and Maskelyne with Bird's mural quadrant, and from the Greenwich observations made with the mural circles between the years 1836 and 1851 under the superintendence of the present Astronomer Royal. The anomalous character of the results derived from the modern observations induced Professor Winlock to scrutinise the data more closely, when it appeared probable, from a comparison of the determinations of the different observers collected together into separate groups, that the inconsistencies were attributable to some cause which was constant for the same observer, but which operated differently with respect to different observers. This conclusion agrees with the result of an investigation of the sun's horizontal diameter, which had been undertaken about the same time by M. Goujon, a French astronomer, and which was founded upon observations of the transits of the opposite limbs of the sun made in recent years at the Observatories of Paris and Greenwich. M. Goujon found that the time occupied by the transit of the sun's disk over the meridian was not sensibly affected by the use of diaphragms of different shapes and sizes, whence it was manifest that the inconsistencies which presented themselves when the mean results of the different observers were compared together, as regards both the Observatories above-mentioned, could not be attributable to diffraction. If the discordance is due to irradiation, which is exceedingly probable, it would seem to confirm the theory of this principle originally suggested by Galileo—viz., that it is a physiological effect which is liable to be modified by the peculiar constitution of the eye of the observer. The Council cannot omit to make mention of a remarkable work by M. Stuve, which was published in 1852, but of which a copy did not reach England soon enough to be commented upon in the Annual Report of the last year. The work in question is in some measure a summary of the sidereal labours of the great Russian astronomer during his residence at Dorpat, and gives the mean places of all the stars (the greater number of which were double stars) observed under his own direction, and that of his successor, M. Mädler, from the year 1822 to 1843. It must also be considered as complementary to the 'Mensure Micrometrica,' published in 1837, and both volumes taken together constitute one of the greatest boons conferred upon sidereal astronomy in the present century, the first volume containing the distances and positions of upwards of 2500 double stars, and the other, accurate mean places, for 1830, of all these, as well as of the others more recently discovered.

'Address delivered by the President, G. B. Airy, Esq., F.R.S., Astronomer Royal, on presenting the Gold Medal of the Society to Mr. Charles Rümker.' Among the various duties, gentlemen, which devolve on your President, there are none more agreeable than those which refer to the award of the Annual Medal. The discussions in the Council relating to this subject, if it were possible or proper that the public should become acquainted with them, would, I am confident, be matter of pride and satisfaction to the Society. It would be found that the literature, the mathematics, the instrumental constructions, and the observing labours of astronomy, have all engaged the careful attention of the Society's representatives. While the splendid discoveries which have excited the astonishment of the world have received their appropriate notice, the labours of technical character, little known to the public, but indispensable for the establishment of every interesting point in astronomy, have always successfully claimed the sympathy of the Council. Amid this apparent conflict of demands on the Council's attention no dispute has arisen. Scarcely ever—I believe never—has it occurred that in looking back to the award of our medals, we could say that any important subject had been omitted which ought to have been taken into consideration, or that a better choice could have been made than that which we have made. From the list of persons that have been brought before the Council on the present occasion, Mr. Charles Rümker of Hamburg has been selected as entitled to the Society's medal, generally for his long-continued labours in Observing Astronomy, specially for the Catalogue of 12,000 Stars, of which the last part was published nearly two years ago. It is not necessary for me to describe at length the miscellaneous astronomical observations which we owe to Mr. Rümker, but a general notice of them may be thought necessary. Many years since Mr. Rümker first became extensively known by his connexion with the then infant Paramatta Observatory. Some misapprehension on one side or the other as to the precise terms of engagement brought the connexion to a close. I am totally unable to state with accuracy what was the point under discussion, or what were the merits of the two views of it; but I am certainly able to say that no greater misfortune has happened to southern astronomy than the conclusion of that engagement. Since that time Mr. Rümker has been known principally as Superintendent of the Nautical School of Hamburg, and as Astronomer of the Hamburg Observatory. It is more particularly in the latter capacity that his labours have attracted the attention of this Society. For a very long time Mr. Rümker has been known as furnishing extrameridional observations of comets and newly discovered planets, possessing the highest degree of accuracy, and extending to times when the objects which he could successfully observe were lost to other astronomers furnished apparently with much more powerful means. I have myself visited the observatory and inspected the instruments which have been devoted to these observations, and I have inquired, How is it that with instruments so insignificant, you have been able to see so much more than others could see who are so much better equipped? The answer was very simple. Energy, care, patience,—in these, I believe, is contained the whole secret. Mr. Rümker, perhaps, possesses in perfection the sensibility of eye and the acuteness of ear which are required for the most delicate observations; but these powers, which might seem at first to be original gifts of nature, have, I do not doubt, acquired very much of their activity from their careful and energetic use. The observations to which I have referred possess that character which makes them known in some measure even to the unscientific part of the public. Those who are least initiated in the secrets of our noble science can appreciate, and with no falling approximation to their true value, the skill and the knowledge which instruct an astronomer, from observations of a new planet at the beginning of a summer, to say precisely where it will be at the end; or which enable him, after intently gazing upon an obscure speck which no unaided eye can

see, to predict that ere long there will blaze in a definite portion of the sky one of those portentous objects which have made the hearts of whole nations to flutter. But the practical astronomer knows that, for the successful attaining to these results, much more is necessary which the public cannot appreciate. Above all, there must be extensive and accurate catalogues of stars. I might use a somewhat inaccurate architectural comparison, and say that these are analogous to the foundation of a building. I may adopt a much more exact engineering illustration, and say that they are closely similar to the bench-marks which the surveyor must lay down for his great hydraulic constructions. The traces of these commonly disappear from the eye. In looking at the lofty cathedral or the gorgeous palace, we seldom reflect on the care which has been required to establish the foundation: in viewing the aqueduct which supplies our cities with water, or the canal which bears its commerce, we scarcely think how great pains have been required, and have been given, for the determination of the heights of seemingly unimportant points, which perhaps the public in general never see. But, let the building sink in irreparable ruin, or let the levels of the canal be so faulty that its current is stopped, or overflows, or is turned in the wrong direction, and all the world can then understand how important was the omission of those preliminary preparations, on which, if successful, they would not have bestowed a thought. The accurate determination of the position of numerous stars has always, in the flourishing times of astronomy, claimed the energetic attention of astronomers. In modern times it was Flamsteed who gave to this principle its most extensive development. In estimating his labours, it must be borne in mind that he had himself to construct the appropriate instruments, that he had to determine fundamental points (commencing with those related to the sun's motion), as well as places merely referred to them, and that he calculated all the results and reduced them to a tabular form. The experience of subsequent years has shown that it is not easy, in an official observatory charged with peculiar responsibilities, to keep up this extent of cataloguing, observation, and reduction; but unceasing attention has been given at Greenwich to the determinations of the equinoctial zero and of the places of a limited number of stars. A nearly similar plan, sometimes with additions, has been followed at other principal observatories, as Königsberg, Cambridge, &c., and the catalogues thus formed, though restricted in the number of stars, have been the best bases for the extended catalogues of which I have now to speak. It would be a long task to describe the different catalogues, reduced to different degrees of perfection, and exhibited in different forms, with which Astronomy is now enriched; and it would be invidious to attempt to apportion the different degrees of merit which I think ought to be ascribed to them. Still I cannot entirely avoid attempting this distinction, for without it I should fail in conveying to you a proper idea of the estimation in which I hold the work to which your medal is awarded. In spite, then, of some defects arising from instrumental imperfections, I must characterise the Madras Catalogue of our late member, T. G. Taylor, as the greatest catalogue of modern times. In the number of observations and the number and distribution of the stars, and in the circumstance that the observations were made, reduced, combined, and printed at the same place and under the same superintendence, it bears the palm from all others. But this was the fruit of an endowed observatory, the work of an astronomer and competent assistants, whose strength was not exhausted by any other employment. After this come such works as Groombridge's Catalogue (admirably observed, but reduced by its author only in the first degree), and many others, among which I will not attempt to discriminate. The Berlin and other star-maps, on which the points have been laid down by estimation merely, may be considered as in the same grade. The catalogues of lowest degree are those which consist merely of observa-

tions of zones of stars published in the order in which they are made, as the 'Histoire Céleste,' Bessel's 'Zones,' &c., whose form has been found so imperfect that following astronomers have been compelled, for alleviation of their own labour, to bring them to the state of a finished catalogue. I should be sorry to be understood as setting a low value either on the accuracy or on the extent of these zone-observations, but I do desire to convey my impression of the imperfection of their form and the small expenditure of labour which they exhibit. Perhaps no one who is not familiar with the processes of observation, daily reduction, annual reduction, and combination of different years' places of stars, can conceive how trifling is the work of mere observation compared with that of reducing and cataloguing the results. If now we estimate the work of Mr. Rümker by the rules which I have in some measure indicated, we shall find that it occupies a very high place. The number of stars in the complete Catalogue (more than twelve thousand) exceeds that of Taylor's. In the number of observations of each star it is exceeded by Taylor's, but in almost every instance the number may be considered as sufficient. The observations have all been made with a first-rate meridional instrument. The stars principally, but not entirely, in the northern hemisphere, have been selected with the special objects of filling up the gaps in the heavens left by the 'Histoire Céleste' and Bessel's 'Zones,' and of supplying accurate places of the comparison-stars employed in numerous extrameridional observations. The observations have been completely reduced, combined for one epoch, and printed in the form of an arranged catalogue. Every star is furnished with the star-constants which are necessary for reducing its mean to its apparent place (or *vice versa*), in Bessel's manner. For those stars which are known or suspected to have sensible proper motion, the apparent place resulting from every individual observation is given. The whole of the work, observation, reduction, combination, and superintendence of printing, appears to have been done by Mr. Rümker himself; the preparation of the star-constants only, with some other minor parts of the calculations, being due to his friends, Messrs. Weyer and Funk. In my estimate of the value of this Catalogue it is no small merit that, though intended to supply the defects in the extent of other works, and thus to make a symmetrical whole, it has not made a symmetry of imperfections it has furnished; as supplement to two very incomplete publications, one of the most finished pictures of a large portion of the heavens which Astronomy possesses. It is also important that, while on the one hand, it possesses all the compactness of an epitomised Catalogue, on the other hand it furnishes in every case, in which it appears probable that the speculator on proper motions will require them, all the necessary details of individual observations. The annexation to the star's places of the constants for daily reduction, is an improvement which up to this time had been confined (so far as I am aware) to British Catalogues. Had this Catalogue proceeded from an Observatory of which the personal establishment was charged with no other labours, we should have considered it as a highly meritorious work. The understood restriction on the disposal of our Medal would probably have prevented us from bestowing on it that last mark of our respect, but we should in our public report have alluded to it as one of the most admirable astronomical undertakings of its time. What, then, shall we say to this work in the circumstances under which it has reached us? It has come, the voluntary enterprise of an individual who could not, by any construction of his connexion with the Hamburg Observatory, be supposed to owe to the world a hundredth part of the labour which it has cost. It is the fruit of observations made in the watches of night, and calculations made in the leisure hours of the day, by a person who would seem, to vulgar eyes, to be engrossed to the limits of human endurance by an onerous professional office. Well may we consider it as a remarkable instance of voluntary labour, undertaken under difficult circumstances, not for

public display, but as an aid to science, and skillfully and steadily directed to that purpose alone. I am confident that the award of the Council is supported by the approval of every member of this Society, and I will now place the Medal in the hands of our Foreign Secretary, with a request that he will transmit it to Mr. Rümker. The meeting then proceeded to the election of the Officers and Council for the ensuing year, when the following Fellows were elected:—*President*—G. B. Airy, Esq., M.A., F.R.S., Astronomer Royal. *Vice-Presidents*—Arthur Kett Barclay, Esq.; John Lee, Esq., LL.D., F.R.S.; Rev. Robert Main, M.A.; Admiral W. H. Smyth, K.S.F., D.C.L., F.R.S. *Treasurer*—George Bishop, Esq., F.R.S. *Secretaries*—Augustus De Morgan, Esq.; Captain R. H. Manners, R.N. *Foreign Secretary*—John Russell Hind, Esq. *Council*—J. C. Adams, Esq., M.A., F.R.S.; Richard C. Carrington, Esq.; Rev. Thos. Pelham Dale, M.A.; Warren De la Rue, Esq., F.R.S.; George Dollond, Esq.; Rev. George Fisher, M.A., F.R.S.; James Glaisher, Esq., F.R.S.; Robert Grant, Esq.; William Rutherford, Esq., LL.D.; Rev. Richard Sheepshanks, M.A., F.R.S.

ROYAL INSTITUTION. — *March 3rd.* — George Dodd, Esq., F.S.A., Vice-president, in the chair. Rev. Baden Powell, M.A., V.P.R.S., F.R.A.S., F.G.S., Savilian Professor of Geometry, Oxford, 'On certain Phenomena of Rotatory Motion.' The mechanical principle of 'the composition of Rotatory Motion,' originally discovered by Frisius about 1750, (see *Frisius de Rotatione*, Op. ii. 134, 157, and *Cosmographia*, ii. 24,) is equally simple in its nature, important and fertile in its consequences and applications, and susceptible of the easiest explanation and experimental illustration; yet it has been singularly lost sight of in the common elementary treatises. It is indeed discussed and applied in a mathematical form in Mr. Airy's *Tract on Precession* (*Math. Tracts*, p. 192, 2nd ed.); and the theorem is stated by Professor Playfair in his *Outlines of Natural Philosophy* (i. 144), and its application explained (ib. ii. 308). These, however, are not books of a popular kind, and the author is not aware of any mention of it in other English works. In a more abstract analytical form it has been discussed by several foreign mathematicians, especially by Poinsot, in a *Memoir* read to the Academy of Sciences, May 19, 1834, but of which only an abstract was published; as well as by Poisson, in a paper in the *Journal de l'Ecole Polytechnique* (xvi. 247). The principle is involved in the explanation of several important phenomena, some of which are in fact mere direct instances of it; so that a simple experimental mode of exhibiting it would be eminently desirable; and several such have accordingly been devised, which yet seem to have been but little generally known. An ingenious instrument of the kind was contrived some years ago by Mr. H. Atkinson, a very brief account of which is given in the *Astronomical Society's Notices*, vol. i. p. 43, though so brief that it is difficult to collect what the precise mode of its action was,—but it seems somewhat complex. A far more complete and instructive apparatus was invented by Bonenberger and described in *Gilbert's Annalen* (lx. p. 60). It is also explained in some German elementary works. Attention has been more recently drawn to the subject by a highly interesting paper of Professor Magnus of Berlin, (*Verhandlungen der Königl. Preuss. Akad.* 1852, translated in *Taylor's Foreign Scientific Memoirs*, N. S., Part 3, p. 210,) in which some remarkable applications of this apparatus are given; he also describes it (with a figure) and observes that the execution of it requires great delicacy and correctness of workmanship. Copies of this instrument have indeed been made in this country (one of which was exhibited through the kindness of Professor Wheatstone); but of these the author believes no description has ever appeared in English works, and they are certainly very little known, notwithstanding their manifest value to every lecturer. The essential parts are a sphere capable of rotating about an

axis whose extremities rest in opposite points of a hoop which can turn on pivots horizontally, within another hoop turning on pivots about a vertical line. In fact, the author of the present communication has long felt the want of such an apparatus for lecture illustration; and before he was aware of the existence of any of those just alluded to, had constructed one in a different form, and which is found to answer fully the purposes of illustration for which it is designed, without any nice workmanship or complex machinery. (See *Astronomical Society's Notices*, vol. xiii. p. 221-248.) Its object, like that of the instrument last mentioned, is to exhibit experimentally the actual composition of rotations about two different axes impressed at once on the same body. The essential parts are merely a bar capable of rotating freely about one end of an axis, (and loaded at its extremities to keep up the rotation,) while the axis itself can turn about a point in its length near the end carrying the bar, upon a horizontal axis, capable of moving freely round a vertical pillar. At the lower end of the first axis is a weight which more than counterpoises the upper part. If, then, there be no rotation in the bar about the first axis, the effect of the weight is to produce a rotation about the second alone, bringing down the first axis into a vertical position. If now the first axis be held horizontally or obliquely, and a rotatory motion be given to the bar about it, on letting the axis go, we compound both rotations; and the resulting effect is, that the weight will no longer bring the axis down, or alter its inclination at all: but will cause it to take a new position, or make the whole to turn round the vertical, in a direction opposite to that of the rotation. Thus, although confessedly not new in principle, to make public an experimental illustration in so simple a form may not be without its use for a great majority of students. Even the theoretical principle is capable of being stated in a way quite intelligible to those acquainted only with the very first rudiments of theoretical mechanics, presenting itself in close analogy to that well known first principle, the composition of rectilinear motion. As in this last case, if a body be in motion in one direction, and any cause tend to make it move in another, it will move in neither, but in an intermediate direction,—so we have the strictly analogous case in rotatory motion; when a body is rotating about an axis, and any cause tends to make it rotate about another axis, it will not rotate about either, but about a new axis intermediate to the two. Thus the result of compounding the two rotations will be, that the axis (carrying with it the rotating body) will simply take a new position, or will move in a direction determined by the nature of the impressed motions. Professor Magnus, in the very able, but rather prolix and obscurely written *Memoir* before referred to, speaks (p. 223) of the consequences of such a law as evinced in the resulting rotations, but without any distinct or explicit statement of the essential theorem of the composition of rotatory motion. He gives, however, some singular and even paradoxical exemplifications of it. We may allude to one of these, which is capable of being put into a form at once more simple, and at the same time more paradoxical, than that in which he describes it. It consists in this: a wheel at one end of an axis, and a weight at the other, are suspended in equilibrium; which is, of course, unaltered, whether the wheel be at rest or in rotation: the weight is then slid so that the balance is destroyed: now, if the wheel be set in rapid rotation, the equilibrium is restored. This is nothing but a simple case of the principle just stated, as shown by the author's apparatus. Besides certain other cases traceable to a different cause, Professor Magnus's immediate object is to explain a curious observed anomaly in the motion of projectiles of an elongated form shot from rifled guns, and which consequently rotate about their axis, while passing through the air in the direction of that axis. He mentions the fact that artillery experiments in different countries with rifled cannon and missiles of a cylindrical form with a conical apex, always show a deviation of the point of the missile to the right, the rifle-spiral being

right handed. To explain the nature of this deviation was the object of special experiments on the part of the Prussian Artillery Commission, in which Professor Magnus assisted. The missiles were fired with low charges, so as to allow the motion to be accurately observed, and it was found that the axis remained sensibly in the direction of the tangent to the curved path, while the deviation to the right was always clearly marked. He observes that left-handed rifles have never been tried. Professor Magnus, after some fruitless conjectures as to the cause, at length sought it in the principle of the composition of rotatory motion. He tried experimentally the effect of a current of air on a projectile of the form employed, by inserting such a body instead of the rotating sphere in Bonenberger's apparatus, and observing the effect on it, first at rest, and then in rotation, when the strong current of a blowing machine was directed against the conical apex. When at rest, the current elevated the apex, owing to the form of the missile the resistance acting not through the centre of gravity, but above it: when in rotation no elevation took place, but a deviation in the direction of the axis, in a direction opposite to that of rotation. To show the application of the principle in this case, he observes that the axis of the elongated projectile, which for an instant coincides with the tangent to its curved path, momentarily changes its direction, so that the front extremity or apex falls below its former position. Or, for a single instant it may be regarded as if locally at rest, but turning about its centre of gravity so as to depress the apex. If the motion were simply in the direction of the axis, the resistance of the air would operate directly against it; but when the apex is continually tending to turn downwards from that line, the resistance acts against it partially upwards, and thus tends to raise the apex. Thus, at a given instant, the elongated projectile may be represented by the rotating part of the apparatus just described. When there is no rotation, the resistance of the air tending to raise the apex is represented by the weight at the lower end, which produces the same effect. When a rapid rotation is communicated, (suppose from left to right of the gunner,) the result will be, no elevation of the apex, but a lateral movement, or commencement of a rotation round the vertical,—in astronomical language retrograde, if the former rotation be direct;—but which, beginning from the opposite part of the circle, is relative to the operator, towards the right. The form of the projectile used in these experiments differs from that in the Minié rifle, in that the latter is hollow at its broader end, and thus the centre of gravity is thrown forward towards the apex. Hence, according to the same theory, the effect would probably here be to depress the apex, and therefore to give an opposite deviation: but it does not appear whether any such observations have been made; and in practice the effect would probably be quite insensible. It occurred to the author that a very simple illustration of this deviation of rifle projectiles might be made by merely forming a sort of small arrow, whose head was composed of a cork, like a shuttlecock, but instead of the feathers, small card vanes inclined in the same direction round it, with a tail to balance it, and which thus, in the mere act of throwing, acquires a rotatory motion from the reaction of the air, to the right or left, according as the vanes are inclined; and on trying this there was always observed a deviation in the direction of the axis or point of the missile to the right or left accordingly, relative to the experimenter. It is in fact nearly impossible to throw such a body in a direction perfectly in one plane. The true deviation is, however, peculiarly liable to be disguised by the general resistance of the air on so light a missile, as well as by currents, &c., which it is not easy to guard against. The well-known case of the boomerang exhibits effects closely similar; for it is found that if so projected that its rotation is from left to right, its deviation will be in the same direction, and vice versa; that is, supposing (as is the usual case) that its plane is inclined upwards from the operator:—if it be inclined downwards, the deviation is in

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the direction opposite to that of the rotation. In the former case the reaction of the air against the flat surface of the missile would tend to increase its inclination upwards, in the latter downwards, with respect to the operator: and this in each case respectively would give the motion stated; as is easily seen on the principle and by means of the apparatus before described. Thus it would follow that this extraordinary instance of savage invention, which long ago puzzled inquirers, is simply a case (like the last) of "the composition of rotatory motion." It should, however, be mentioned that some experimentalists have entertained a different view of the cause of deviation in this instance. Besides the results above stated, Professor Magnus (in the same Memoir) mentions several other highly curious cases produced by certain modifications of the apparatus; but all referrible to the same principles. M. Fessel has also invented an apparatus (since called the Gyroscope), an account of which is given, with some remarks by Professor Plücker and the Editor, in Poggendorff's *Annalen* (1853, Nos. 9 and 10), which though apparently invented without any knowledge of Bonenberger's apparatus, is a modification of it, referring to phenomena of the same kind as those of the equilibrium experiment mentioned at first. This apparatus has been greatly improved upon by Professor Wheatstone, who has introduced other movements to include the conditions of rotation in different planes. One of these instruments was exhibited. From these singular applications of a very simple mechanical truth, we may now turn to what is but another exemplification of the same thing, however apparently remote from those we have considered, and upon a far grander scale. The phenomenon of the Precession of Equinoxes was known to Hipparchus; but no explanation of the fact was for ages imagined. Even Kepler, in the multiplicity of his hypothetical resources, could not succeed in devising anything plausible. The axis of the earth is slowly shifting its position, so that its pole points continually to a new part of the heavens,—a new pole star,—at the rate of about 50' a year, and of course carries with it the point of intersection of the earth's equator with the ecliptic or plane of its orbit, at the same rate and in a direction opposite to that of its motion, or the order of the signs. These phenomena remained wholly without explanation till Newton, led by the analogy of those disturbing forces on the orbit of a planet which cause its nodes to regress, showed that the same would occur in a satellite to the earth,—in a ring of such satellites,—in such a ring adhering to the equator, or the protuberant part of the terrestrial sphere; and thus that the equinoctial points would slowly regress. (See *Principia*, i. 66, Cor. 11—22.) The more exact determination of quantitative results was reserved for Newton's successors, when a more powerful analysis had been applied by Euler, D'Alembert, and others, to the full exposition of the theory, founded on general equations of motion, as since given in the writings of Laplace (*Mécanique*, liv. xiv. ch. 1), and Pontécoulant (*Théorie du Système du Monde*, liv. iv. ch. 5), which are necessary for including all the minutest variations detected by Bradley, and subsequent observers, showing the nutation of the axis, and the inequalities of precession due to the varying configurations of the attracting luminaries. These higher mathematical views, though of course the most complete and systematic, are not the most direct or easy mode of explaining the subject to the student. Greater simplicity certainly characterizes the method adopted by Mr. Airy (in the tract before cited) of applying directly the theorem of the composition of rotatory motion; as doubtless Newton would have done had it been known to him. But here, as in so many other instances, the first explanation presented itself mixed up with more complex considerations; and as has been well observed, "simplicity is not always a fruit of the first growth." To those not versed in the mathematical theory, of all points in Physical Astronomy the *modus operandi* of the Precession, perhaps, usually seems the most paradoxical, and the explanations given in some of the best popular treatises

are seldom found satisfactory, following as they do the letter of Newton's illustration, and omitting the direct introduction of the principle of composition, which, if only from what has been here offered, is at once seen to be easily capable of the most elementary explanation. Indeed, it was from this consideration forcing itself on the mind of the author, in several courses of popular lectures on Astronomy, that he was led to seek the means of experimental illustration above described; and which would more palpably imitate the phenomena to the eye, if, instead of the rotating bar, a terrestrial globe be substituted (as in Bonenberger's instrument)—for better illustration made protuberant at the equator,—where the weight at the south pole acts the part of the sun's and moon's attraction, to pull down the protuberant matter of the spheroid at the equator if at rest, but when combined with the earth's rotation results in a transference of the position of its axis, or slow revolution of its pole round the pole of the ecliptic in a direction opposite to its rotation, carrying with it the equinoctial points, and causing the signs of the zodiac to shift backwards from their respective constellations. It always affords a sort of intellectual surprise, to perceive for the first time the application of some simple and familiar mechanical principle to the grand phenomena of astronomy: to see that it is but one and the same set of laws which governs the motions of matter on the earth and in the most distant regions of the heavens; to find the revolution of the apses in a pendulum vibrating in ellipses, or the conservation of areas in a ball whirled round by a string suddenly shortened; or (as in the present case) to perceive a celestial phenomenon, vast in its relations both to time and space, and complex in its conditions, identified, as to its mechanical cause, with the rotatory movement of a little apparatus on the table before us,—or to discover the Precession of Equinoxes in the deviation of a rifle or a boomerang. And the simple experimental elucidation of such phenomena and their laws will not be useless, as it tends to confirm in the mind of the student the great characteristic of the modern physical philosophy first asserted by Galileo, the identity of the causes of the celestial and terrestrial motions, and to aid and elevate our conception of those grand and simple principles according to which the whole machinery of the universe is so profoundly adjusted.

SOCIETY OF ARTS.—April 19th.—Lord Berriale in the chair.—On the walls were suspended a number of very beautiful photographic views, taken by Mr. Robertson (of Constantinople) in different parts of Greece. The collection comprised about forty views in Athens, including the Parthenon, the Temple of Theseus, the Erechtheum, the Temple of Victory, the Tower of the Winds, &c.; three views at Egina, two at Corinth, two at Sunium, and in addition several views of the friezes of the Parthenon and alto reliefs in the Temple of Victory. The first paper read was 'On Water Meters,' by Mr. J. Glynn, F.R.S. After alluding to the necessity for some correct measure of water, now that there was a very general demand for the constant supply system, the author described what he thought were the essentials of a good water-meter. These were, 1. That it should correctly measure and show the quantity of water delivered under varying heads or pressures; 2. That it should not be liable to get out of order; 3. That it should be easily cleaned, oiled, or adjusted; and 4. That the cost be not too great, so that it may be generally used by householders. The majority of those hitherto invented had, he considered, been deficient in one or more of these essentials, and the Jury of the Great Exhibition did not award even honourable mention to any meter, though five different contrivances were exhibited there. He then explained the leading features of the several plans which had been proposed, commencing with the double cistern, to be emptied and filled by turns, the contents of which being known, and the ebb and flow of the water registered, a very simple and compact meter for water delivered in large quantities, at a low pressure, might thus be made. The

same idea of twin vessels and a reciprocating action by means of a diaphragm, or flexible partition, had been further elaborated, something like the gas-meter upon that principle. The reciprocating motion of a piston in a cylinder like that of a steam engine had also been proposed, but some head of water was required to overcome the friction of the mechanism in this case. Other forms of the steam-engine had also been suggested, such as the disc engine, which combined the rotary with the reciprocating action. The water-wheel on a small scale, and revolving in a circular case, had been tried in various ways, and was a favourite scheme, but not a successful one. The clepsydra, or water-clock, had also been tried to measure water; and after this came drums of many shapes, some receiving the water at their centre, others at their circumference. Of those taking the water at the centre, some resembled a fan blast, some were like Appold's pump, and one was like Barker's mill, which had ingenious contrivances for obviating friction, for continual lubrication, for straining the water as it entered, and for preventing acceleration of the drum or mill part of the machine, for which Mr. Siemens had a patent. Another type was the insertion in a pipe of something like a screw propeller, which would register the rate at which the water flowed past; and there were modifications of it in portions of screws, drums with spiral vanes, and so forth. Mr. Siemens had a patent of this kind, in which two or three spirals revolved in opposite ways to prevent acceleration. The author then described a meter invented by Mr. Chadwick, of Salford, which had recently been brought under his notice, and which it was stated only varied five per cent. between a head of water of one foot and one of 300 feet. In this meter a wire gauge or sieve was introduced between the supply pipe and two inlet passages situated in the bottom of a cylindrical vessel. These passages opened into two vulcanized India-rubber bags, which were bedded and laid flat on the bottom of the vessel, and there were openings at the other extremities of the bags for allowing of the exit of the water into the meter. On the water entering these bags it set in motion three conical rollers attached to a central spindle in connexion with the ordinary counting wheels and dial, each revolution of the rollers registering exactly the contents of the bags. The second paper read was 'Description of Taylor's Water Meter,' by Mr. B. Fothergill. About two years ago the Corporation of Manchester advertised for a water-meter capable of measuring correctly under variable and great pressure. This was responded to by a large number of persons, and among others by Mr. Taylor, who had had his attention for some time previously directed to the subject. His meter consists of a cylindrical vessel or cistern, of a size proportioned to the bore of the pipe that was to receive and discharge the water. Inside the above-mentioned vessel there was drum revolving on its axis in a vertical or upright position, and the stream passing through the meter was distributed upon the drum at each side of the meter. The registration was given by a train of wheels connected with the drum, and carried to the indicator. The first meter made on this principle was fixed up at the extensive cotton mills of Messrs. Birley, Manchester, and had been working almost a year and a half without the slightest disarrangement, measuring from 35,000 to 36,000 gallons per day. There was one with a twelve-inch bore pipe now working, measuring the water supplied by the Corporation of Manchester to the township of Dukinfield, to the satisfaction of both parties concerned; and there were as many as betwixt one and two hundred meters working in various parts of the country.

ANTIQUARIES.—The anniversary for the election of Officers and Council, (St. George's Day) happening on Sunday, the meeting was adjourned to the following day, when eleven Members were chosen from the old Council: The Viscount Mahon, President; Samuel, Lord Bishop of Oxford, V.P.; John Payne Collier, Esq. V.P.; Admiral W. H. Smyth, V.P.; Sir Henry Ellis, K.H., Director; Viscount Strangford; John Bruce, Esq.; Richard

Ford, Esq., Auditor; John Henry Parker, Esq., Auditor; Edward Hawkins, Esq.; John Brodribb Berge, Esq.; and ten Members from the New Council: Frederic Ouyry, Esq., Treasurer; Hon. Richard Cornwallis Neville, Auditor; Robert Porrett, Esq., Auditor; William Durrant Cooper, Esq.; Frederick William Fairholt, Esq.; Edward Foss, Esq.; Rev. Thomas Hugo, M.A.; Colonel Mure, M.P.; William Tite, Esq.; Thomas Wright, Esq.; John Yonge Akerman, Esq., Secretary.

MEETINGS FOR THE ENSUING WEEK.

- Monday.**—Entomological, 8 p.m.
— Chemical, 8 p.m.
— British Architects, 8 p.m.—(Anniversary.)
— Horticultural, 1 p.m.—(Anniversary.)
— Royal Institution, 2 p.m.—(Annual Meeting.)
Tuesday.—Pathological, 8 p.m.
— Civil Engineers, 8 p.m.
— Linnean, 8 p.m.
— Royal Institution, 3 p.m.—(Prof. J. Tyndall on some Phenomena of Heat.)
Wednesday.—Society of Arts, 8 p.m.—(Mr. W. Miller on the Decimialization of Coins and Accounts.)
— Ethnological, 8 p.m.—(I. Ethnological Researches made on a Journey through the Rhetian Alps in 1853, by Dr. William Freud; 2. Some Distinctive Peculiarities of the Peasantry North and South of the River Humber, by Charles Beckett, Esq.)
— Geological, 8 p.m.—(I. On the Geology of some parts of North Wales, by the Rev. Prof. Sedgwick, F.G.S.; 2. On some Intrusive Igneous Rocks at Cawsand Bay, near Plymouth, by L. Horner, Esq., F.G.S.; 3. On some Fossil Insects, by J. O. Westwood, Esq.)
Thursday.—Zoological, 8 p.m.
— Royal, 8 p.m.
— Antiquaries, 8 p.m.
— Photographic, 8 p.m.
— Royal Institution, 3 p.m.—(M. T. Masters, Esq., on Botany.)
Friday.—Royal Institution, 8 p.m.—(Dr. Noad on the Manufacture of Iron.)
— Botanical, 8 p.m.
Saturday.—Medical, 8 p.m.
— Asiatic, 6 p.m.
— Royal Botanic, 4 p.m.
— Royal Institution, 3 p.m.—(Observations on Mental Education, by Professor Faraday.)

VARIETIES.

The London Literary Journal.—When alluding to the Stamp Returns we made no comparison between the sale of the *Athenæum* and that of the other literary papers. We were content to announce facts. The *Critic*, however, a paper of which few of our readers will have heard, has issued a circular wherein it is stated that the *Critic* "has now the largest circulation of any of the literary journals,"—and has introduced into our advertisement columns a statement which suggests a false inference. This statement, as the parties who make it know, is untrue,—but it is an untruth which forces from us a few words of comment. The *Critic*, under various guises and disguises as to form, price, and mode of publication, has been some years in existence. The public would not have it at any price or in any form. At last the proprietors hit on a fine device—they raised the nominal price to sixpence, and addressed circulars to different classes, to the effect that "out of respect" to Class A or Class B, as the case might be, the proprietors had resolved to supply all members of Class A or B at the mere cost price! People like a bargain—or what seems to be such; and it is certain that some subscribers to a "sixpenny" paper were obtained at twopenny-halfpenny! Then came what Costard calls *l'enroy*—that is, a fat goose,—and forthwith the *Critic*, without consideration for its "fat geese," published a list of "its subscribers"—a Gull's Horn Book, as old Decker would have called it. Growing bolder with impunity, the *Critic* now appeals from Classes A and B to the public. At this point we feel it just to interpose a word of truth and fact in behalf of the real literary journals whose interests are affected by the mis-statements of the *Critic*. We have reason to believe that nineteen-twentieths of the subscribers to the *Critic* are either registered in the Gull's Horn Book, or stand in the free list; so that the journal passes, not through the regular channels of legitimate trade, but direct from the office to the "fat geese" aforesaid. The Stamp

Returns, therefore, give nearly the whole circulation of the *Critic*. Of this we can furnish conclusive proof. On inquiry from a dozen of the principal houses engaged in the distribution of the literary journals, we find that the sale of the *Athenæum* and of the *Critic* by these houses is in the following proportion:—

| | ATHENÆUM. | CRITIC. |
|------------------------------|-----------|----------|
| Longman & Co. | 273 | not one. |
| Simpkin, Marshall & Co. | 469 | 4 |
| Smith & Son | 818 | 46 |
| Gilbert | 232 | 53 |
| Piper & Co. | 283 | not one. |
| Mosley & Co. | 476 | 22 |
| Wild | 477 | 6 |
| Berger | 237 | 101 |
| Clayton and Son | 233 | 14 |
| Allen | 186 | 58 |
| Bavey | 186 | 1 |
| Kent & Co. | 218 | not one. |
| Buck | 198 | not one. |
| Vickers | 315 | not one. |

4,601 310

This is the result of a hasty inquiry at a few houses only. Of course it only speaks of the proportion of legitimate sale as between the two papers. Nor will it surprise any part of that special public whose interest lies in having an accurate knowledge of the influence and circulation of literary journals. The *Critic*—as the above table shows—is only nominally an unstamped paper; while it is well known that the stamped issue of the *Athenæum* bears only a slight proportion to its unstamped impression. It was not our wish to refer to these personal matters,—but when statements are boldly circulated which may mislead the unwary, it becomes a duty—though not a pleasant one—to state the actual facts of the case. —*Athenæum*.

* * For particulars of the real history of this literary charlatan, see 'Fraser's Magazine,' for November, 1852, article 'Advocates and Juries,' in which the various manoeuvres of Mr. E. W. Cox, Barrister-at-Law, are set forth in their true colours.

"Great Malvern, April 26, 1854.
Spirit-Rapping.—"I am very sorry to trouble the public about my private maladies and misfortunes, but since the press has made my late illness the subject of a paragraph, stating that I have gone mad about the spirit-rapping, I must beg leave to contradict the assertion. I have been some time suffering from chronic gastric inflammation; and after a journey to Edinburgh and a week of fatigue and anxiety, I was taken ill on the 26th of February, and was for five or six days—certainly not more—in a state of unconsciousness. During this aberration I talked of spirit-rapping, and fancied I was under the direction of spirits, because the phenomena so called had been engaging my attention, and I was writing on the subject; but I was not, and I am not, mad, about spirits or any thing else, thank God! though very much out of health, and greatly debilitated. I have been residing in London the last five weeks; and am now at Malvern, to try what hydropathy will do for me. I am, &c. "CATHARINE CROWE."

"New Burlington-street, April 28, 1854.
M. de Sauley's Discoveries.—"In your notice of the Chevalier Van der Velde's attack on M. de Sauley's veracity relative to his Syrian discoveries (see 'Literary Gazette' of April 22), you observe, 'We are not aware that any contradiction has been offered to it.' Will you permit me to refer you to the request of the Chevalier Van der Velde himself, that opinions may be suspended, until his forthcoming work, now in the press, is before the world. M. de Sauley, with courteous forbearance, waits for this, before he enters into a defence of his statements. In the meantime impartial readers will suspend their judgment, and not the less readily that the Chevalier Van der Velde has thought fit to depart altogether from the calm and candid tone which might be looked for in a controversialist confident in the soundness of his opinions. I am, sir, yours faithfully, "GEORGE BENTLEY."

THE QUARTERLY REVIEW,

No. CLXXXVIII., is just published.

CONTENTS:

- I. LAURENCE STERNE.
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- III. LORD HOLLAND'S MEMOIRS OF THE WHIG PARTY.
- IV. THE RUSSIAN EMPIRE.
- V. THE CRIMINAL LAW DIGEST.
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| Sum Assured. | Time Assured. | Sum added to Policy in 1841. | Sum added to Policy in 1848. | Sum payable at death. |
|--------------|-----------------|------------------------------|------------------------------|-----------------------|
| £ 5000 | 13 yrs. 10 mts. | £ s. d. 683 6 8 | £ s. d. 787 10 0 | £ s. d. 6470 16 8 |
| 1000* | 7 years. | ... | 157 10 0 | 1157 10 0 |
| 500 | 1 year. | ... | 11 5 0 | 511 5 0 |

* EXAMPLE.—At the commencement of the year 1841, a person aged 30 took out a policy for £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £163 11s. 8d.; but, the profits being 2 per cent. per annum on the sum insured (which is £22 10s. per annum for each £1000), he had £157 10s. added to the Policy, almost as much as the premiums paid.

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| Age. | First Year. | Second Year. | Third Year. | Fourth Year. | Fifth Year. | Remainder of Life. |
|------|----------------|----------------|----------------|----------------|----------------|--------------------|
| 20 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 |
| 30 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 |
| 40 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 | £ s. d. 1 10 0 |

Specimen of the Bonuses added to Policies to 1851, to which will be added a prospective Bonus of one per cent. per annum on the sum insured and previously declared Bonuses, in the event of death before December, 1855, and in which prospective Bonus all new Insurers on the Profit scale will participate.

| Date of Policy. | Sum Insured. | Bonuses. | Amount. |
|-----------------|--------------|----------------|------------------|
| 1805 | £ 5000 | £ s. d. 10 2 4 | £ s. d. 6926 2 4 |
| 1805 | 2000 | 770 9 9 | 2770 9 9 |
| 1828 | 3000 | 1058 2 4 | 4058 2 4 |

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